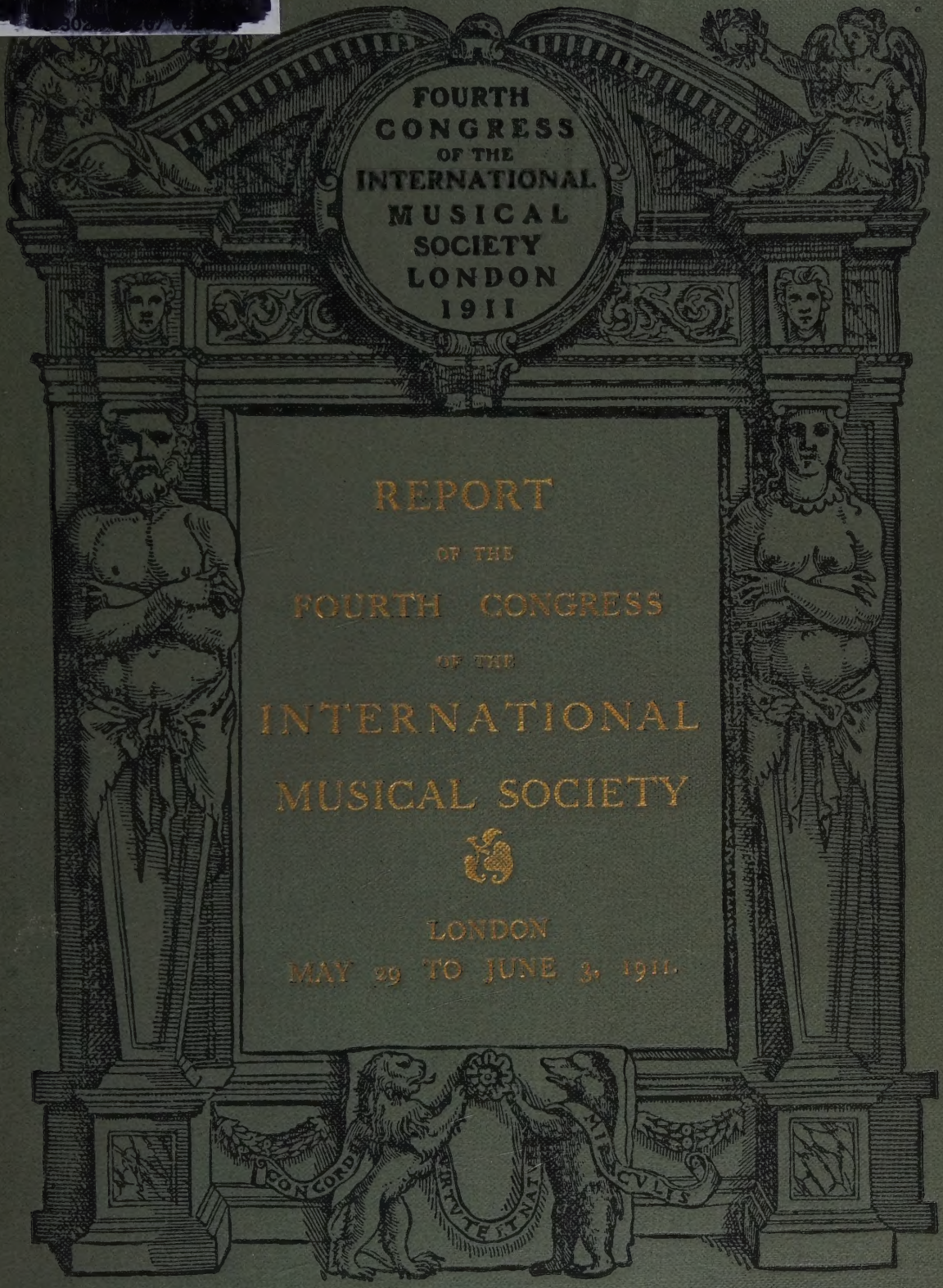


REPORT

OF THE

FOURTH CONGRESS

OF THE

INTERNATIONAL MUSICAL SOCIETY

LONDON

MAY 29 TO JUNE 3, 1911.

Colorado College Library

780.6 In8r

Library No. 171393

From Purchase

Received May 1959

H. BARON,
Music & Books,
50 Christchurch Avenue,
London, N.W.6, England.

WITHDRAWN

INTERNATIONAL MUSICAL CONGRESS

LONDON, 1911.

UNDER THE PATRONAGE OF

HIS MAJESTY THE KING.

REPORT OF THE

FOURTH CONGRESS

OF THE

International Musical Society

LONDON, 29TH MAY—3RD JUNE, 1911.

LONDON: NOVELLO AND COMPANY, LIMITED.

1912.

Cobura Library
Colorado College

LONDON:
NOVELLO AND COMPANY, LIMITED,
PRINTERS.

ML
26
.I

PREFACE.

IN conformity with the International Musical Society's Rules 4 and 7 and Bye-law 2, the Executive Committee of the London Congress have carried out the scheme of the Congress in communication with the Directory of the Society specified on page 414. The publication of this volume has been made at the expense of the Congress funds, under Resolution of the Executive Committee. No financial aid has been received from any Governmental or Municipal Authority, and the funds have been raised exclusively through the munificence of numerous private individuals and of a few Musical Societies. It is noteworthy on the other hand that the Luncheon given by the Government at the House of Commons, as mentioned on page 50, constitutes the first time when a body of musicians, as such, has been entertained by the British Government. The undersigned is responsible for the editing of the volume, and is directed to renew the thanks of the Executive Committee to all those whose distinguished labours have contributed to the success of the undertaking. The contents of the volume, which explain themselves, are in all essential particulars similar to those of the Report Volume issued in connection with the Vienna Congress of 1909.

CHARLES MACLEAN.

171393

CONTENTS.*

	PAGE
Congress Executive Committee	1
Congress General Committee	2
Lecture Sub-Committee	4
Reception and Entertainment Sub-Committee	4
Ladies' Sub-Committee	4
List of Guarantors	5
Delegates from Foreign Governments	7
Delegates from Foreign Institutions	7
Elected Vice-Presidents of the Congress	7
Elected Chairmen and Deputy-Chairmen of the Lecture Sections	8
List of Foreign Visitors	8
Preliminaries and Mansion House Meeting (15 February, 1911)	9
Programme of the Congress Week	10
General Conditions observed	11
Subscription-terms for attending Congress	12
German Athenæum Club	12
Introductory Business Meeting for settling procedure (29 May, 1911)	13
Reception by Messrs. Novello & Co., and Exhibition of books showing the history of Music-Printing (29 May)	13
Meeting of the Society's Governing Body (30 May)	14
Opening Ceremony (30 May)	14
Addresses from two Moscow Societies	19
Historical Chamber-concert (30 May)	20
Lyceum Club Ladies' Reception (30 May)	25
First Orchestral Concert (30 May)	25
Military Band Concert (31 May)	28
St. Paul's Cathedral, Special Service (31 May)	28
Reception by Lord Mayor and Lady Mayoress (31 May)	29
Reception by Grocers' Company (31 May)	31
Note on English viol-music	35
Sketch History of Grocers' Company	36
Choral Concert (1 June)	37
Second Orchestral Concert (1 June)	40
Reception by "Daily Telegraph" (1 June)	41
Chamber Concert, living British composers (2 June)	42
Westminster Catholic Cathedral, Special Service (2 June)	43
Banquet (2 June)	46
General Meeting of Society's Members (3 June)	50
Government Luncheon (3 June)	50
Opera Performance (3 June)	50
Pianofortes supplied	57
Note regarding Musicians' Company	57
English Abstracts of all Congress Papers (Adler)	52
Ditto (Andersson, Antcliffe)	53
Ditto (Arnheim, Bernoulli, Bertha, Bewerunge)	54
Ditto (Biehle, Calvocoressi)	55
Ditto (Carillo, Cummings, Curling, Dent, Durant)	56
Ditto (Ecorcheville, Ergo, Fedeli, Felber)	57
Ditto (Flood)	58
Ditto (Frere, Friedländer, Galpin, Gandillot)	59

* For alphabetical index see end of the Volume.

CONTENTS.

PAGE

English Abstracts of all Congress Papers (Griveau, Güttler) 60
Ditto (Hadow, Hammerich, Hennerberg) 61
Ditto (Karlyle, Keel, Kolessa, Kraus) 62
Ditto (Krohn, Launis, Laurencie, Lineff) 63
Ditto (McNaught, Maitland) 64
Ditto (Mathias, Matthay, Meyer-Reinach, Menchaca) 65
Ditto (Müller, Norlind) 66
Ditto (Opienski, Orlandini, Parry) 67
Ditto (Piazzano, Prod'homme, Prunières) 68
Ditto (Reysschoot, Roda, Rootham, Sachs) 69
Ditto (Sampaio, Sannemann, Scheurleer, Seiffert) 70
Ditto (Sihleanu, Simon, Somigli, Sonneck) 71
Ditto (Spiro, Spiro-Rombro, Springer) 72
Ditto (Squire, Stanley, Stein, Summers) 73
Ditto (Thelwall, Torrefranca, Weinmann, Wellesz, Willfort) 74
Ditto (Woitinek, Wolf) 75

Papers read in Full Meetings 76
Zur Periodisierung der Musikgeschichte (Adler) 76
L'Internationalisme dans la Musique (Ecorcheville) 76
German Folk-songs, with reference to English and American Folk-songs (Friedländer) 77
The Meaning of Ugliness in Art (Parry) 77
English Influence in the Evolution of Music (Wolf) 83

Papers read in Lecture Section I (History), and Chairmen and Deputy-Chairmen thereof 90
The Introduction of Orchestral Music into Finland (Andersson) 90
Englische Suitenkomponisten des XVII. Jahrhunderts und ihre in Deutschland erschienenen Sammlungen (Arnheim) 93
Eine Handschrift mit rhythmisierten Meistersängermelodien (Bernoulli) 99
Matthew Locke, Composer for the Church and Theatre (Cummings) 100
Giuseppe Maria Buini (Dent) 106
Key-relationship in Early Medieval Music (Frere). With musical examples 114
Musical Relations between England and Denmark in the XVII Century (Hammerich) 129
Einige Dokumente, den Abt Georg Joseph Vogler betreffend (Hennerberg). With two portraits 134
Les Pastorales en musique au XVIIme siècle en France avant Lully et leur influence sur l'Opéra (Laurencie) 139
Les premiers Opéras polonais et leur influence sur l'époque de la jeunesse de Chopin (Opienski) 146
La Musique et les Musiciens en 1848 (J.-G. Prod'homme) 149
Notes sur les origines de l'ouverture française, 1640-1660 (Prunières) 149
Ciampi's "Bertoldo, Bertoldino e Cacasenno." A contribution to the history of Pasticcio (Sonneck) 152
Who was "Benedictus"? (Squire) 152
Mitteilungen über eine in Jena aufgefundene mutmassliche Jugendsymphonie Beethovens (Stein) 158
La Sonata Italiana per cembalo nella prima metà del settecento e i concerti di Giovanni Platti, 1740 (Torrefranca) 158

Papers read in Lecture-Section II (Ethnology), and Chairmen and Deputy-Chairmen thereof 159
Violinists and Dance-Tunes among the Swedish population of Finland towards the middle of the XIX Century (Andersson). With musical examples 159
Die Musik in den Märchen und Mythen der verschiedenen Völker (Felber) 167
Das Gesetz der Zahlenverschiebung in Märchen und Mythos und sein Einfluss auf die Skalenbildung (Felber) 178
Some Characteristics of British Folk-Song (Keel) 179
Ueber den rhythmischen Aufbau der ukrainischen Volkslieder (Kolessa) 184

CONTENTS.

PAGE

Ueber die Notwendigkeit einer einheitlichen Untersuchungsmethode der Volksmelodien (Launis) 185
Psalms and Religious Songs of Russian Sectarians in the Caucasus (Eugénie Lineff). With musical examples and two illustrations 187
Die polnischen Tänze ausserhalb Polens (Norlind) 201
Ueber eine ungedruckte Sammlung deustcher Volkslieder mit ihren Singweisen in der Altmark und im Magdeburgischen. aus Volksmunde gesammelt von Ludolf Parisius (Sannemann) 205
De la musique populaire dans les Pays Roumains (Sihleanu) 205

Papers read in Lecture-Section III. (Theory, Acoustics, and Æsthetics), and Chairmen and Deputy-Chairmen thereof 206
Musical Form and the Symphonic Poem (Antcliffe) 206
Les "Rhapsodies Hongroises" de Franz Liszt (Bertha) 210
Psychophysiology the true road to necessary reforms in Musical Æsthetics (Calvocoressi) 224
Des Causes et des Conséquences du manque d'unité dans plusieurs branches de la Science musicale (Ergo) 227
Sur le langage musical (Gandillot) 228
Le Sens et l'Expression de la Musique pure (Griveau) 238
Ueber die Methode der musikalischen Analyse (Krohn) 250
The Interpretation of Musical Ornaments (Fuller Maitland.) With musical examples.. 259
Nouveau Systeme de Notation Musicale (Menchaca). With illustrations.. 267
Das 19-Tonsystem und eine dafür passende Schrift (Sachs). With illustration .. 279
Mathematical Analysis of the Tempered Chromatic Scale (Thelwall) 281
Die Aussetzung des Basso Continuo in der italienischen Oper (Wellesz) 282

Papers read in Lecture-Section IV (Church Music), and Chairmen and Deputy-Chairmen thereof 286
The Metrical Cursus in the Antiphon melodies of the Mass (Bewerunge) 286
Theorie des Kirchenbaues vom Standpunkte des Kirchenmusikers (Biehle). With three illustrations 286
The Influence of Secular Idiom upon English Church Music (Hadow) 303
Subjektivität und Objektivität in der katholischen Kirchenmusik (Mathias) 303
Prinzipielles zur katholischen Kirchenmusik (Müller) 303
Choir-Boy Training (Rootham). With musical examples 307
Zur Geschichte der Kirchenmusik im 17 und 18. Jahrhundert (Weinmann) 312

Papers read in Lecture-Section V (Musical Instruments), and Chairmen and Deputy-Chairmen thereof 313
Sur la nécessité d'élever le niveau artistique de la Musique Militaire (Carillo) 313
Instruments en cuivre omnitoniques à 6 pistons dépendants (Durant) 314
The Origin of the Clarsech or Irish Harp (Galpin). With five illustrations 317
Italian Inventions for Instruments with a Keyboard (Kraus) 324
Principles of Pianoforte Teaching (Matthay) 326
Die englische Lautenmusik zur Zeit Shakespeare's (Norlind) 331
Il Dattilapero (Orlandini).. 331
Le Fonotomo-Diviseur des Sons (Piazzano) 332
Les instruments de musique en Espagne au XIIIme siècle (Roda) 332
Harmonium Tessaradécatonique (Sampaio) 333
Iconography of Musical Instruments (Scheurleer) 334
Proposals for Improving Elementary "Violin Methods," and Hints for Teaching the Violin to Children (Spiro-Rombro) 337
The Value of a Collection of Musical Instruments in Universities (Stanley) 341
An "Encyclopædic Method" of Pianoforte Teaching (Willfort). With musical examples 346
Ueber Guitarren-Tabulaturen (Wolf) 354

CONTENTS.

PAGE

Papers read in Lecture-Section VI (Bibliography, Organization, Contemporary Questions, &c.), and Chairmen and Deputy-Chairmen thereof 355
L' Insegnamento della Composizione negli Istituti Musicali (Fedeli) 355
Irish Musical Bibliography (Flood) 359
Die Pantomime W. A. Mozarts und ihre Aufführung (Güttler) 363
International Voice-Training (Karlyle) 363
Introductory to "Tonic Sol-fa" (McNaught) 364
Vorschläge zur Herausgabe von Vokalmusik des XV.—XVII. Jahrhunderts (Mayer-Reinach) 365
De quelques réformes dans la notation des partitions d'orchestre d'Edition dite "Populaire" (Reysschoot) 366
Neuausgabe der englischen Virginalmusik (Seiffert) 369
Generalkatalog der in englischen öffentlichen und privaten Bibliotheken befindlichen älteren Musikalien bis 1800 (Seiffert) 369
Lute Music in Berlin Libraries (Alicja Simon) 370
Les mécanismes laryngieus et les timbres vocaux (Somigli). Tabulation 370
Ueber eine Revision der Beethoven-Gesamtausgabe (Spiro) 372
Die jüngsten Fortschritte der Musikbibliographie (Springer) 377
Provincial Music Festivals in the United States (Stanley) 377
Musical Education in Australia, 1863-1911 (Summers) 384
Ein neuer Schultafel-Apparat für den Gesangs-Klassen Unterricht (Woitinek). With illustration 385

Congress Resolutions passed and International Committees recognized (Church-architecture, Bibliography. Corpus Scriptorum medii ævi, Iconography) 386
German translation of ditto 387
Reports presented by the different National Sections of the Society, by International Committees, and by the Directory 388
Bericht über die Landessektion Baden 388
Compte-rendu sur la Section Nationale, Belgique 389
Bericht über die Landessektion Dänemark 390
Report on the National Section, Great Britain and Ireland 391
Report on the Musical Association 394
Bericht über die Landessektion Niederlande 396
Bericht über die Landessektion Norddeutschland 397
Bericht über die Landessektion Oesterreich-Ungarn 399
Compte-rendu sur la Section Nationale, Paris 401
Bericht über die Landessektion Sachsen-Thüringen 402
Bericht über die Landessektion Schweiz 402
Bericht über die Kommission des "Corpus Scriptorum de Musica medii aevi" 403
Bericht über die Bibliographische Kommission 404
Report of the Directory of the Society 404
German translation of ditto 405

Constitution of the Society 406
Satzungen der Internationalen Musikgesellschaft (Rules of the Society) 406
English translation of ditto 408
Besondere Bestimmungen (Bye-laws) 410
English translation of ditto 410
The National Sections and Local Branches of the Society, with all their Officers .. 411
General Officers of the Society 414

Alphabetical Index of Names and Subjects 415

International Musical Congress

OF THE

International Musical Society.

LONDON: MAY 29—JUNE 3, 1911.

Patron - - His Majesty The King.

PRESIDENT

The Right Hon. A. J. Balfour, M.P.

EXECUTIVE COMMITTEE

Chairman—*Sir Alexander C. Mackenzie.

Deputy-Chairman—*Alfred H. Littleton, Esq.

*Sir Hubert Parry, Bart., C.V.O.
*Sir J. Frederick Bridge, M.V.O.
Sir Ernest Clarke.
Sir Homewood Crawford.
Sir Edward Elgar.
Sir George C. Martin, M.V.O.
*Sir Charles Villiers Stanford.
Lt.-Colonel A. G. Balfour.
*Granville Bantock, Esq.
W. Willson Cobbett, Esq.
E. Ernest Cooper, Esq.
Dr. F. H. Cowen.
*Dr. W. H. Cummings.
*Edward J. Dent, Esq.
*Clifford B. Edgar, Esq.
*Dr. William Henry Hadow.
*Geh. Hofrath Dr. O. von Hase.
H. V. Higgins, Esq.
Rev. H. C. de Lafontaine.
Augustus Littleton, Esq.
*J. A. Fuller Maitland, Esq.
*Samuel Myerscough, Esq.
*Dr. Frederick Niecks.
Percy Pitt, Esq.
Dr. T. Lea Southgate.
*William Barclay Squire, Esq.
Herbert Sullivan, Esq.

Honorary Secretaries—*Dr. Charles Maclean, *Dr. W. G. McNaught, } 160, Wardour Street, Soho, W.

Honorary Assistant-Secretary—W. G. Rothery, Esq., 160, Wardour Street, Soho, W.

Honorary Treasurer—Charles E. Rube, Esq., 160, Wardour Street, Soho, W.

Bankers—The Union of London and Smith's Bank, Argyll Place, Regent Street, W.

* Members of the English Committee of the International Musical Society.

GENERAL COMMITTEE.

His Grace The Duke of Abercorn.
Her Grace The Duchess of Abercorn.
His Grace The Duke of Norfolk.
Her Grace The Duchess of Norfolk.
Her Grace The Duchess of Sutherland.
The Rt. Hon. The Earl of Clonmell.
The Rt. Hon. The Countess of Clonmell.
The Rt. Hon. The Earl of Dysart.
The Rt. Hon. The Earl Howe, G.C.V.O.
The Rt. Hon. The Earl of Londesborough, K.C.V.O.
The Rt. Hon. The Earl of Pembroke and Montgomery, G.C.V.O.
The Rt. Hon. The Earl of Plymouth, C.B.
The Rt. Hon. Helen, Countess of Radnor.
The Rt. Hon. The Earl of Shaftesbury, K.C.V.O.
The Rt. Hon. Viscount Iveagh, K.P.
The Rt. Hon. Lord Arthur Hill.
Muriel, Viscountess Helmsley.
The Lady Arthur Hill.
The Lady Mary Trefusis.
The Rt. Hon. Lord Alverstone, G.C.M.G.
The Rt. Hon. Lord Burnham, K.C.V.O.
The Rt. Hon. Lord Howard de Walden.
The Rt. Hon. Lord Ludlow.
The Rt. Hon. Lady Northcote.
The Rt. Hon. Lord Redesdale, G.C.V.O., K.C.B.
The Rt. Hon. Lord Strathcona and Mount Royal, G.C.M.G., G.C.V.O.
The Rt. Hon. Lord and Lady Willingdon.
His Grace The Archbishop of Westminster.
Baron Frederic d'Erlanger.
The Hon. Alexander Nelson Hood, M.V.O.
The Hon. Harry Lawson, M.P.
The Rt. Hon. Sir Edgar Speyer, Bart.
The Rt. Hon. Charles Stuart Wortley, M.P.
Sir Francis Champneys, Bart.
Sir G. Anderson Critchett, Bart., C.V.O.
Sir Alexander Henderson, Bart.
Sir Hubert Parry, Bart., C.V.O.
Sir Edward Poynter, Bart., P.R.A.
Sir John Murray Scott, Bart., K.C.B.
Sir Herbert Thompson, Bart.
Sir Julius Wernher, Bart.
Sir George Alexander.
Sir Squire Bancroft.
Sir William E. Bigge.
Sir J. Frederick Bridge, M.V.O.
Sir Francis C. Burnand.
Sir Vincent Caillard.
Sir Charles Campbell.
Sir Ernest Clarke.
Sir Frederic H. Cowen.
Sir Homewood Crawford.
Professor Sir James Dewar, F.R.S.
Sir George Donaldson.
Sir Edward Elgar.
Sir Luke Fildes, R.A.
Sir William S. Gilbert.
Sir Alexander B. W. Kennedy.
Sir William Lancaster.
Sir Alexander C. Mackenzie.
Sir J. Herbert Marshall.
Sir George C. Martin, M.V.O.
Sir Gilbert Parker, M.P.
Sir Arthur W. Pinero.
Sir Charles Villiers Stanford.
Sir H. Beerbohm Tree.
Sir Ernest Waterlow, R.A.
Sir Henry J. Wood.
Philip Agnew, Esq.
W. A. Aikin, Esq., M.D.
Dr. H. P. Allen.
G. E. P. Arkwright, Esq.
Miss Marian Arkwright.
B. Wm. Asch, Esq.
Claudius J. Ash, Esq.
W. H. Ash, Esq.
Miss F. G. Attenborough.
Henry Baily, Esq.
Dr. E. C. Bairstow.
J. Percy Baker, Esq.
Lt.-Colonel A. G. Balfour
Granville Bantock, Esq.
John Barker, Esq.
Alfred H. Barley, Esq.
John Francis Barnett, Esq.
Marmaduke Barton, Esq.
Captain Beaumont.
Otto Beit, Esq.
Miss G. Bell-Fletcher.
Dr. R. M. Bellairs.
Oliver D. Belsham, Esq.
Dr. G. J. Bennett.
Lionel Benson, Esq.
Oscar Beringer, Esq.
A. L. Birnstingl, Esq.
James Boyton, Esq., M.P.
R. E. Brandt, Esq.
L. Breitmeyer, Esq.
Professor J. C. Bridge.
Professor Percy C. Buck.
Andrew Carnegie, Esq.
Miss Nellie Chaplin.
Frederick Cleeves, Esq.
John Coates, Esq.
Oliver Fleet Cobb, Esq.
W. Willson Cobbett, Esq.
John C. Collard, Esq.
Edgar T. Cook, Esq.
Alderman E. E. Cooper.
F. Warre Cornish, Esq., Vice-Provost of Eton.
C. T. D. Crews, Esq.
Dr. W. H. Cummings.
Charles Dack, Esq.
C. J. Dale, Esq.
Ben Davies, Esq.

GENERAL COMMITTEE—*continued.*

Dr. H. Walford Davies.
Edward J. Dent, Esq.
F. A. W. Docker, Esq.
George Drummond, Esq.
T. F. Dunhill, Esq.
Charlwood Dunkley, Esq.
Clifford B. Edgar, Esq.
Alfred J. Eyre, Esq.
Colonel Alexander Finlay.
Myles B. Foster, Esq.
W. P. Fuller, Esq.
W. J. Galloway, Esq.
Rev. F. W. Galpin.
Charles Gardner, Esq.
Edward German, Esq.
Alfred Gibson, Esq.
Mrs. Frank W. Gibson (Eugénie Joachim).
Dan Godfrey, Esq.
L. G. Goetz, Esq.
Mrs. L. G. Goetz.
Dundas Grant, Esq., M.D., F.R.C.S.
Dr. Alan Gray.
Dr. W. H. Hadow.
F. W. Hancock, Esq.
Dr. Charles A. E. Harriss.
Robert P. Hart, Esq.
Geheimer Hofrath Dr. O. von Hase.
W. C. Herring, Esq.
Welton Hickin, Esq.
H. V. Higgins, Esq.
Arthur Hinton, Esq.
C. D. Hoblyn, Esq.
A. C. Hunter, Esq.
J. Henry Iles, Esq.
H. B. Irving, Esq.
John W. Ivimey, Esq.
Joseph Ivimey, Esq.
Frederick Huth Jackson, Esq.
Ernest Jacobs, Esq.
J. D. Johnston, Esq.
Miss Oswyn Jones.
N. Kilburn, Esq.
A. W. King, Esq.
W. J. Kipps, Esq.
Ernest Kiver, Esq.
Hermann Klein, Esq.
Rev. H. C. de Lafontaine.
W. H. P. Leslie, Esq.
Miss Matilda Levy.
Harry R. Lewis, Esq.
Alfred H. Littleton, Esq.
Augustus Littleton, Esq.
Dr. C. Harford Lloyd.
Dr. Charles Maclean.
Stewart Macpherson, Esq.
J. A. Fuller Maitland, Esq.
Charles Manners, Esq.
Tobias Matthay, Esq.
J. H. Maunder, Esq.
Dr. W. G. McNaught.
P. Napier Miles, Esq.
Rev. Dom André Mocquerau, O.S.B.
Madame Fanny Moody (Mrs. Charles Manners).
Charles Morley, Esq.
Howard Morley, Esq.
Thomas Mountain, Esq.
Samuel Myerscough, Esq.
E. W. Nicholls, Esq.
Dr. Frederick Niecks.
W. A. Saxton Noble, Esq.
Arthur O'Leary, Esq.
J. Berwick Orgill, Esq.
S. Ernest Palmer, Esq.
Louis N. Parker, Esq.
John Pattinson, Esq.
Frank L. Pearson, Esq.
Percy Pitt, Esq.
Frank Pownall, Esq.
Miss Alice Prendergast.
Dr. J. G. Pringle.
Mrs. Stansfield Prior.
Cav. A. Randegger.
Dr. F. J. Read.
Dr. J. Varley Roberts.
Lieut. J. Mackenzie Rogan, M.V.O., Mus.Doc.
Landon Ronald, Esq.
W. G. Rothery, Esq.
Alfred de Rothschild, Esq.
T. Popplewell Royle, Esq.
Charles E. Rube, Esq.
C. A. Rudall, Esq.
R. Kennerley Rumford, Esq.
Miss Kathleen Schlesinger.
W. Montagu Scott, Esq.
H. Granville Sharp, Esq.
The Rev. Canon Edgar Sheppard, C.V.O., D.D.
Dr. Fred. G. Shinn.
Ven. W. M. Sinclair, Archdeacon of London.
Colonel Somerville.
Dr. T. Lea Southgate.
Charlton Speer, Esq.
Dr. W. H. Speer.
Edward Speyer, Esq.
W. Hugh Spottiswoode, Esq.
W. Barclay Squire, Esq.
Miss Stainer.
Oscar W. Street, Esq.
Herbert Sullivan, Esq.
Sedley Taylor, Esq.
Professor C. S. Terry.
R. R. Terry, Esq.
Geo. G. T. Treherne, Esq.
Miss Josephine Troup.
Hy. D. Truscott, Esq.
Albert Visetti, Esq.
Ludwig Wagner, Esq.
Fred. Walker, Esq.
Wm. Wallace, Esq.
A. T. Walmisley, Esq.
Dr. J. Warriner.
John Westrope, Esq.
C. F. Abdy Williams, Esq.
Lieut. Albert Williams, M.V.O., Mus. Doc.
Miss Ellen Willmott.
Mrs. Edmond Wodehouse.
Hugh Wyatt, Esq.

LECTURE SUB-COMMITTEE.

Dr. W. H. Cummings (*Chairman*).
William Barclay Squire, Esq. (*Deputy-chairman*).
Edward J. Dent, Esq.
Dr. Charles Maclean.
J. A. Fuller Maitland, Esq.

RECEPTION AND ENTERTAINMENT SUB-COMMITTEE.

Augustus Littleton, Esq. (*Chairman*).
Sir Ernest Clarke.
Lieut.-Col. A. G. Balfour.
Herbert Sullivan, Esq.

LADIES' SUB-COMMITTEE.

Her Grace The Duchess of Abercorn.
The Rt. Hon. The Countess of Clonmell.
The Rt. Hon. Lady Northcote.
The Rt. Hon. Lady Willingdon.
Muriel Viscountess Helmsley.
The Lady Arthur Hill.
Lady Maud Parry.
Lady Mackenzie.
Mrs. Frank L. Pearson.
Mrs. George Swinton.

LIST OF GUARANTORS.

	£	s.	d.
Otto Beit, Esq.	1,000	0	0
The Rt. Hon. Lord Strathcona and Mount Royal	500	0	0
The Rt. Hon Sir Edgar Speyer, Bart.	500	0	0
Rev. H. C. de Lafontaine ...	500	0	0
Messrs. Novello & Co. ...	500	0	0
Sir Julius Wernher, Bart. ...	400	0	0
Incorporated Society of Musicians (London Section) ...	210	0	0
Clifford B. Edgar, Esq. ...	200	0	0
The Worshipful Company of Musicians	105	0	0
S. Ernest Palmer, Esq. ...	105	0	0
The Rt. Hon. The Earl of Plymouth, C.B.	100	0	0
The Rt. Hon. The Earl of Shaftesbury, K.C.V.O. ...	100	0	0
The Rt. Hon. Lord Howard de Walden	100	0	0
The Rt. Hon. Lord Ludlow ...	100	0	0
Baron Frederic d'Erlanger ...	100	0	0
Sir Alexander Henderson, Bart.	100	0	0
Sir J. Murray Scott, Bart. K.C.B.	100	0	0
Sir Hubert Parry, Bart., C.V.O.	100	0	0
Sir George Donaldson ...	100	0	0
Sir William Lancaster ...	100	0	0
Sir Alexander C. Mackenzie...	100	0	0
Proprietors of the "Daily Telegraph"	100	0	0
The Worshipful Company of Goldsmiths...	100	0	0
Trinity College of Music ...	100	0	0
B. Wm. Asch, Esq.	100	0	0
W. H. Ash, Esq.	100	0	0
James Boyton, Esq., M.P. ...	100	0	0
L. Breitmeyer, Esq.	100	0	0
Andrew Carnegie, Esq. ...	100	0	0
Alderman E. E. Cooper ...	100	0	0
C. D. T. Crews, Esq.	100	0	0
George Drummond, Esq. ...	100	0	0
W. J. Galloway, Esq. ...	100	0	0
Dr. Charles A. E. Harriss ...	100	0	0
C. D. Hoblyn, Esq.	100	0	0
J. D. Johnston, Esq.	100	0	0
London Symphony Orchestra	100	0	0
Charles Morley, Esq.... ...	100	0	0
Howard Morley, Esq.... ...	100	0	0
E. W. Nicholls, Esq.	100	0	0
W. A. Saxton Noble, Esq. ...	100	0	0
C. E. Rube, Esq.	100	0	0
Herbert Sullivan, Esq. ...	100	0	0
The Rt. Hon. Lady Northcote	80	0	0
The Rt. Hon. The Earl of Clonmell	50	0	0
The Rt. Hon. The Earl of Londesborough, K.C.V.O....	50	0	0
	£7,500	0	0

	£	s.	d.
Brought forward ...	7,500	0	0
The Rt. Hon. The Earl of Pembroke and Montgomery, G.C.V.O.	50	0	0
The Rt. Hon. Viscount Iveagh, K.P.	50	0	0
Sir Frederick Bridge, M.V.O.	50	0	0
Professor Sir James Dewar, F.R.S.	50	0	0
Sir William S. Gilbert ...	50	0	0
Sir Alexander B. Kennedy ...	50	0	0
C. J. Ash, Esq.	50	0	0
R. E. Brandt, Esq.	50	0	0
W. Willson Cobbett, Esq. ...	50	0	0
Frederick Huth Jackson, Esq.	50	0	0
Miss Matilda Levy	50	0	0
The Musical Association ...	50	0	0
Messrs. Norman & Beard, Ltd.	50	0	0
J. Berwick Orgill, Esq. ...	50	0	0
Miss Alice Prendergast ...	50	0	0
The Royal College of Organists	50	0	0
Edward Speyer, Esq.... ...	50	0	0
Ludwig Wagner, Esq. ...	50	0	0
Colonel Alexander Finlay ...	40	0	0
The Rt. Hon. The Earl Howe, G.C.V.O.	25	0	0
The Rt. Hon. Lord Alverstone, G.C.M.G.	25	0	0
Sir Charles Campbell ...	25	0	0
Sir J. Herbert Marshall ...	25	0	0
Sir Henry J. Wood	25	0	0
Philip Agnew, Esq.	25	0	0
G. E. P. Arkwright, Esq. ...	25	0	0
John C. Collard, Esq. ...	25	0	0
Dr. W. H. Cummings ...	25	0	0
W. P. Fuller, Esq.	25	0	0
Edward German, Esq. ...	25	0	0
L. G. Goetz, Esq.	25	0	0
Mrs. L. G. Goetz	25	0	0
Charles Manners, Esq. ...	25	0	0
Madame Fanny Moody (Mrs. Charles Manners)	25	0	0
Frank L. Pearson, Esq. ...	25	0	0
A. Randegger, Esq.	25	0	0
Charlton Speer, Esq.	25	0	0
Albert Visetti, Esq.	25	0	0
Hugh Wyatt, Esq.	25	0	0
Sir Homewood Crawford ...	21	0	0
Rev. F. W. Galpin	21	0	0
Henry D. Truscott, Esq. ...	21	0	0
Sir Vincent Caillard	20	0	0
Dr. W. H. Hadow	20	0	0
Ernest Jacobs, Esq.	20	0	0
Dr. Charles Maclean	20	0	0
Dr. W. G. McNaught	20	0	0
J. A. Fuller Maitland, Esq. ...	20	0	0
P. Napier Miles, Esq.... ...	20	0	0
W. Barclay Squire, Esq. ...	20	0	0
Carried forward ...	£9,163	0	0

LIST OF GUARANTORS—*continued.*

	£	s.	d.
Brought forward ...	9,163	0	0
The Hon. Alex. Nelson Hood, C.V.O.	10	10	0
Sir Charles V. Stanford ...	10	10	0
Lt.-Colonel A. G. Balfour ...	10	10	0
John Barker, Esq.	10	10	0
Captain Beaumont	10	10	0
Fredk. Cleeves, Esq.	10	10	0
J. Henry Iles, Esq.	10	10	0
Joseph Ivimey, Esq. ...	10	10	0
Stewart Macpherson, Esq. ...	10	10	0
Dr. J. G. Pringle	10	10	0
Dr. T. Lea Southgate... ...	10	10	0
W. Hugh Spottiswoode, Esq.	10	10	0
George G. T. Treherne, Esq.	10	10	0
Fred. Walker, Esq.	10	10	0
Dr. J. Warriner	10	10	0
Lieut. A. Williams, M.V.O., Mus. D.	10	10	0
The Rt. Hon. The Earl of Dysart	10	0	0
Sir William E. Bigge	10	0	0
W. A. Aikin, Esq., M.D. ...	10	0	0
Dr. H. P. Allen...	10	0	0
Miss F. G. Attenborough ("Chrystabel")	10	0	0
Alfred H. Barley, Esq. ...	10	0	0
Marmaduke Barton, Esq. ...	10	0	0
Dr. G. J. Bennett	10	0	0
Professor J. C. Bridge ...	10	0	0
Professor Percy C. Buck ...	10	0	0
Dr. F. H. Cowen	10	0	0
Myles B. Foster, Esq. .	10	0	0
Dundas Grant, Esq., M.D., F.R.C.S.	10	0	0
Dr. Alan Gray...	10	0	0
F. W. Hancock, Esq.... ...	10	0	0
Arthur Hinton, Esq.	10	0	0
Thomas Mountain, Esq. ...	10	0	0
Professor Fr. Niecks	10	0	0
Arthur O'Leary, Esq. ...	10	0	0
Louis N. Parker, Esq. ...	10	0	0
Landon Ronald, Esq. ...	10	0	0
W. G. Rothery, Esq. ...	10	0	0
R. Kennerley Rumford, Esq.	10	0	0
Miss Stainer	10	0	0
Oscar W. Street, Esq. ...	10	0	0
Professor C. S. Terry ...	10	0	0
Miss E. Josephine Troup ...	10	0	0
Mrs. Edmond Wodehouse ...	10	0	0
Oscar Beringer, Esq.	5	5	0
Miss Nellie Chaplin	5	5	0
John Coates, Esq.	5	5	0
Oliver Fleet Cobb, Esq. ...	5	5	0
C. J. Dale, Esq.	5	5	0
Charlwood Dunkley, Esq. ...	5	5	0
Alfred J. Eyre, Esq.	5	5	0
W. C. Herring, Esq.	5	5	0
Welton Hickin, Esq.	5	5	0
John W. Ivimey, Esq. ...	5	5	0
A. W. King, Esq.	5	5	0
W. J. Kipps, Esq.	5	5	0
	£9,674	0	0

	£	s.	d.
Brought forward ...	9,674	0	0
Harry R. Lewis, Esq. ...	5	5	0
Dr. Fred. G. Shinn	5	5	0
Colonel Somerville	5	5	0
The Lady Mary Trefusis ...	5	0	0
Sir Francis Champneys, Bart.	5	0	0
Sir Herbert Thompson, Bart.	5	0	0
Miss Marian Arkwright ...	5	0	0
Henry Baily, Esq.	5	0	0
Dr. E. C. Bairstow	5	0	0
J. Percy Baker, Esq.... ...	5	0	0
Dr. R. M. Bellairs	5	0	0
A. L. Birnstingl, Esq. .	5	0	0
Edgar T. Cook, Esq.	5	0	0
Dr. H. Walford Davies ...	5	0	0
E. J. Dent, Esq.	5	0	0
F. A. W. Docker, Esq. ...	5	0	0
T. F. Dunhill, Esq.	5	0	0
Charles Gardner, Esq. ...	5	0	0
Alfred Gibson, Esq.	5	0	0
Mrs. Frank W. Gibson (Eugénie Joachim)	5	0	0
Robert P. Hart, Esq.	5	0	0
A. C. Hunter, Esq.	5	0	0
Miss Oswyn Jones	5	0	0
N. Kilburn, Esq.	5	0	0
Ernest Kiver, Esq.	5	0	0
Hermann Klein, Esq. ...	5	0	0
Dr. C. Harford Lloyd... ...	5	0	0
Tobias Matthay, Esq. ...	5	0	0
J. H. Maunder, Esq. ...	5	0	0
John Pattinson, Esq.	5	0	0
Frank Pownall, Esq.	5	0	0
Mrs. Stansfield Prior	5	0	0
Dr. F. J. Read...	5	0	0
Dr. J. Varley Roberts ...	5	0	0
T. Popplewell Royle, Esq. ...	5	0	0
C. A. Rudall, Esq.	5	0	0
Miss Kathleen Schlesinger ...	5	0	0
H. Granville Sharp, Esq. ...	5	0	0
Dr. W. H. Speer	5	0	0
Sedley Taylor, Esq.	5	0	0
Wm. Wallace, Esq.	5	0	0
A. T. Walmisley, Esq. ...	5	0	0
John Westrope, Esq. ...	5	0	0
C. F. Abdy Williams, Esq. ...	5	0	0
	£9,894	15	0

DONATIONS.

	£	s.	d.
Anonymous	75	0	0
Alfred de Rothschild, Esq. ...	52	10	0
W. Montagu Scott, Esq. ...	10	0	0
The Rt. Hon. Charles Stuart Wortley, M.P.	5	0	0
Sir Arthur W. Pinero ...	5	0	0
Oliver D. Belsham, Esq. ...	5	0	0
John Francis Barnett, Esq. ...	1	1	0
Miss G. Bell-Fletcher ...	1	1	0
Charles Dack, Esq.	1	1	0
	£10,050	8	0

DELEGATES FROM FOREIGN GOVERNMENTS.

Austria—Prof. Dr. Guido Adler.
Hungary—Mons. Alexandre de Bertha.
Bavaria—Prof. Dr. Adolf Sandberger.
Denmark—Prof. Dr. Angul Hammerich.
France—Dr. Jules Ecorcheville.
Greece—Mons. Michel Calvocoressi.
Holland—Dr. D. F. Scheurleer.
Italy—Professore Vito Fedeli, Maestro Giorgio Barini, and Maestro Alberto Visetti.
Mexico—Don Julián Carrillo.
Prussia—Geh. Regierungsrath Prof Dr. Hermann Kretzschmar.
Roumania—Prof. Stefan Sihlkanu.
Russia—Mons. Leon Auer, and Son Exc. Pierre Tschérémissinoff.
Saxony—Prof. Dr. Gustav Schreck.
Spain—Señor Cecilio de Roda.
Sweden—Herr Richard Andersson.
United States of America—Mr. O. G. Sonneck.
Uruguay—Dr. Carlos Néry.

DELEGATES FROM FOREIGN INSTITUTIONS.

University of Michigan, Ann Arbor—Prof. Albert A. Stanley.
Basel Allgemeine Musikgesellschaft—Mons. Louis La Roche Burckhardt.
Erlangen University—Prof. Dr Falckenberg.
Lemberg Conservatorium—Direktor H. Mieczulaw Soltys.
Lemberg "Kolo Muzyczne"—Prof. Ignaz Fuhrmann.
Lund University—Dr. Tobias Norlind.
McGill University—Prof. T. Wesley Mills.
Kirchenchor-Verband der evang.-luther. Landeskirche, Saxony—Kirchenmusikdirektor Johannes Biehle.

ELECTED VICE-PRESIDENTS OF THE CONGRESS.

Prof. Dr. Guido Adler (Vienna).
Maestro Giorgio Barini (Rome).
Dr. Jules Ecorcheville (Paris).
Prof. Dr. Angul Hammerich (Copenhagen).
Geh. Regierungsrath Prof. Dr. Hermann Kretzschmar (Berlin).
Mons. Louis La Roche Burckhardt (Basel).
Prof. Dr. Adolf Sandberger (Munich).
Dr. D. F. Scheurleer (The Hague).
Prof. Albert A. Stanley (Ann Arbor).

ELECTED CHAIRMEN (FOREIGN MEMBERS) AND DEPUTY-CHAIRMEN (ENGLISH MEMBERS) OF THE SECTIONS FOR READING PAPERS.

Section I.—History: "A," Barini (Rome), de Roda (Madrid), Sandberger (Munich), Wolf (Berlin); "B," Dent, Frere.

Section II.—Ethnology: "A," Ecorcheville (Paris), Friedländer (Berlin), Norlind (Lund); "B," Clarke, Shinn.

Section III.—Theory, Acoustics and Aesthetics: "A," Calvocoressi (Paris), Rietsch (Prague); Torrefranca (Rome); "B," Aikin, Liebich, Visetti.

Section IV.—Church Music: "A," Mathias (Strasburg), Müller (Paderborn), Sannemann, (Hettstädt), Stanley (Ann Arbor); "B," Baker, Bewerunge, Hadow.

Section V.—Musical Instruments: "A," Fedeli (Rome), Hammerich (Copenhagen), Scheurleer (The Hague); "B," Cobbett, Galpin, Holland, Southgate.

Section VI.—Bibliography, Organization, Contemporary Questions, &c.: "A," Hennerberg (Stockholm), Seiffert (Berlin), Somigli (Chicago), Sonneck (Washington), Springer (Berlin); "B," Davey, Pitt, Squire.

LIST OF FOREIGN VISITORS.

Prof. Guido Adler - - - - Vienna
Herr Otto Andersson - - Helsingfors
Herr Rich. Andersson - - Stockholm
Fräulein A. Arnheim - Charlottenburg
Fräulein Betti Volkmar Arnheim Charlottenburg
Prof. Leop. von Auer - St. Petersburg
Cav. Giorgio Barini - - - Rome
Dr. M. Bauer - - - Frankfurt a/M
Herr E. Behm - - - - Berlin
Dr. E. Bernoulli - - - - Zürich
M. Alex. de Bertha - - - Paris
Herr Johannes Biehle - - - Bautzen
M. Eugen Bogolowsky - - - Moscow
M. Ch. van den Borren - - - Brussels
Herr Wolfgang Bruhn - - - Berlin
M. Michel Calvocoressi - - - Paris
Madame Calvocoressi - - - Paris
M. Julián Carillo - - - - Mexico
M. A. P. Cesbron - - - - Paris
M. Jean Chantavoine - - - Paris
Dr. R. Chrysander and guest Bergedorf, Hamburg
M. Sylvain Dupuis - - - - Brussels
Dr. Jules Ecorcheville - - - Paris
Madame Ecorcheville - - - Paris
Herr Eisner von Eisenhof - - Vienna
Madame Eisner von Eisenhof - Vienna
M. Emile Ergo - - Antwerp-Berghem
Prof. Rich. Falckenberg - - Erlangen
Madame Rich. Falckenberg - Erlangen
Sig. Vito Fedeli - - - - Novara
Dr. Erwin Felber - - - - Vienna
Herr V. Fiedler - - - - Moscow
Herr Gregorio Fitelborg - - - Warsaw
Herr Hugh Robert Fleischmann - Vienna
M. Louis Fleury - - - - Paris
Dr. Ferruccio Foa - - - - Milan
Madame Foa - - - - - Milan
Prof. Max Friedländer - - - Berlin
Herr Iwan Fröbe - - - - Berlin
Prof. Ignaz Fuhrmann - - - Lemberg
Madame M. Gallet - - - - Paris
Herr H. Siegfried Garfunkl - - Brünn
Prof. Gmeiner - - - - Vienna
M. Maurice Griveau - - - - Paris
Dr. Leon Gruder - - - Lemberg
M. F. Guérillot - - - - Paris
Herr Hermann Güttler - - Konigsberg
Prof. Angul Hammerich - - Copenhagen
Prof. Fritz Hartvigson - - Copenhagen
Herr C. F. Hennerberg - - Stockholm
Herr Roger Henrichson - - Copenhagen
Herr E. Hertzka - - - - Vienna
M. Holban - - - - Bucharest
Frau von Holten - - - - Berlin
Prof. Otto Kinkeldey - - Breslau
Dr. Carl Koch - - - - Görlitz
Prof. Hermann Kretzschmar - - Berlin
Dr. Richard Kühne - - - - Vienna
Herr Armas Launis - - Helsingfors
Madame Armas Launis - - Helsingfors

LIST OF FOREIGN VISITORS—*continued.*

M. L. de la Laurencie - - - Paris
M. Lefeuve - - - - - Paris
Madame Lefeuve - - - - Paris
Dr. H. Leichtentritt - - - Berlin
M. Lerolle - - - - - Paris
Madame Eugénie Lineff - - - Moscow
Miss Alice Loughnan - - Boulogne s M
Dr. Friedrich Ludwig - - Strasburg
Frau Dr. Friedrich Ludwig - Strasburg
Madame Henriette Lunz- - - Moscow
M. Gaston Lyon - - - - Paris
Dr. Paul Marsop - - - - Munich
Dr. Charles Martens - - - Belgium
Rev. Dr. F. H. Mathias - - Strasburg
Dr. Mayer-Reinach- - - - Kiel
Frau Dr. Mayer-Reinach - - Kiel
M. Angel Menchaca - - Buenos-Ayres
Frau Margaret Meyer-Norden - - Berlin
M. Felix Michel - - - - Paris
Prof. T. Wesley Mills - - Montreal
Rev. Dr. Hermann Müller - Paderborn
M. A. Mutin - - - - - Paris
Herr E. Neruda - - - - Berlin
Dr. Carlos Oliveira Néry- - - Uruguay
Frl. Hedwig Neumayer - - - Vienna
Dr. A. Nikisch - - - - Leipzig
Dr. Tobias Norlind - - Tomelilla
Rev. Rudolf Nowowiejski - - Lemberg
M. Henri von Opienski - - - Warsaw
Mlle. Patinot - - - - - Paris
Dr. Patron - - - - - Salindre
Herr Franz Pazdirek - - - Vienna
Mlle. Marie Louise Pereyra - - Paris
Dr. Walter Pielke - - - - Berlin
Madame Pogosky - - - - Moscow
M. Henri Quittard - - - - Paris
M. Felix Raugel - - - - Paris
M. P. H. Raymond-Duval - - Paris
M. Dorsan van Reysschoot - - Ghent
Prof. Heinrich Rietsch - Prag-Smichow
M. Max Rikoff - - - - Paris
Mlle. Roche - - - - - Paris
M. La Roche-Burckhardt - - Basel
M. Cecilio de Roda - - - Spain
Herr Paul Runge - - - - Colmar
Herr Curt Sachs - - - - Berlin
Herr M. E. Sachs - - - - Munich
Prof. Adolf Sandberger - - - Munich

Rev. Pastor Sannemann - Hettstädt
Dr. D. F. Scheurleer - - The Hague
Rev. D. Karl Schnabl - - - Vienna
Dr. Gustav Schreck - - - Leipzig
Dr. Georg Schünemann - - - Berlin
Herr Schwalge - - - - Aachen
Herr Schwers - - - - - Berlin
Prof. Max Seiffert - - - - Berlin
Mons. W. N. T. Sibmacher Zynen, Amsterdam
Mons. Stefan Sihléanu - - Bucharest
Mr. W. A. de Silva - - - Colombo
Madame de Silva - - - Colombo
Fräulein Alicja Simon - - - Berlin
Mr. Carlo Somigli - - - - Chicago
Mr. Oscar G. Sonneck - - Washington
M. Stephan Spiess - - - - Warsaw
Dr. F. Spiro - - - - - Rome
Frau F. Spiro-Bombro - - - Rome
Dr. Herm. Springer - - - Berlin
Prof. Albert A. Stanley - - Ann Arbor
Mrs. Albert A. Stanley - - Ann Arbor
Dr. Fritz Stein - - - - Jena
Dr. Richard Stein - - Charlottenburg
Dr. Rich. Stöhr - - - - Vienna
Dr. Joseph Summers - Perth, W. Australia
Dr. Süss - - - - - Vienna
Herr H. Suter - - - - Basel
M. Ch. Szymanowski - - - Warsaw
Son Excellence
Pierre de Tschérémissinoff Petersburg
Madame Tilliaux-Tiger - - - Paris
Sig. Fausto Torrefranca - - - Turin
Dr. Karl Waas - - - - Vienna
M. Eug. Wagner - - - - Paris
Madame Eug. Wagner - - - Paris
Herr G. A. Walter - - - - Berlin
Rev. Dr. Karl Weinmann - Regensburg
Dr. Egon Wellesz - - - - Vienna
Frau Dr. Egon Wellesz - - - Vienna
M. E. Stuart Willfort - - - Paris
Herr Nicolaus Winter - - - Vienna
Prof. Johannes Wolf - - - Berlin
Herr Victor Ernst Wolff - - Berlin
Dr. Werner Wolffheim - - - Berlin
Frau Dr. Werner Wolffheim - - Berlin
Herr Fr. Wulff - - - - Lund
Herr Astrid Yden - - - Gothenburg

PRELIMINARIES AND MANSION HOUSE MEETING.

At the Vienna Congress, held May 24—29, 1909, London was chosen as the place of the next Congress, and the date was left to be decided by the Directory of the Society. The committee of the Section of Great Britain and Ireland, established in 1899, proceeded to act as a Congress committee, after co-opting other members for this purpose. May, 1911, was eventually selected, and notified as the date of the Congress. The year 1910 was occupied in raising a guarantee-fund, and in making general preparations for concerts, entertainments, and the reading of papers.

A public meeting, which had been postponed, first owing to the death of the late King and secondly owing to the General Election, was held at the Mansion House on February 15, 1911, under the presidency of the Lord Mayor, Sir T. Vezey Strong, the object being to stimulate interest in the Congress. About 300 leading members of the musical profession and many persons of high rank and social distinction attended. The speakers were the Lord Mayor, Sir Alexander Mackenzie, the Earl of Plymouth, Lord Redesdale, Sir Homewood Crawford, Mr. Charles E. Rube, Sir Hubert Parry, Dr. W. H. Cummings, and Sir Ernest Clarke. The Resolution passed was confirmatory of the policy of the committee. A detailed report will be found at pp. 160-164, *Musical Times*, March, 1911.

THE PROGRAMME OF THE WEEK.

Monday afternoon, 29th May, 1911. At 3 p.m. At the University of London, Imperial Institute Road, South Kensington, S.W. Combined Meeting of members of the Congress Executive Committee, and of all local and foreign members of the Society attending the Congress. Election of foreign Vice-presidents. Election of Chairmen and Deputy-chairmen for Lecture Sections. (Attendance as here stated.)

Monday afternoon, 29th May. At 4 p.m. At the University. Meeting of Chairmen and Deputy-chairmen of Lecture Sections for the preparation of Sectional time-tables. (Attendance as here stated.)

Monday evening, 29th May. At 9 p.m. At the offices of the Congress, 160, Wardour Street, Soho, W. Reception by Messrs. Novello. (Invitation.)

Tuesday morning, 30th May. At 10 a.m. At the University. Meeting of the Governing Body of the Society. (Attendance in the terms of Bye-law 6.)

Tuesday morning, 30th May. 12 noon. At the University. Ceremony opening the Congress.

Tuesday afternoon, 30th May. At 3 p.m. At Aeolian Hall, 135, Bond Street, W. Historical Chamber-Music Concert.

Tuesday afternoon, 30th May. At 5 p.m. At Ladies' Lyceum Club, 128, Piccadilly, W. Reception. (Invitation.)

Tuesday evening, 30th May. At 8 p.m. At Queen's Hall, Langham Place, W. Orchestral concert. Works of living British composers.

Wednesday morning, 31st May. At 10 a.m. At the University. Reading of papers. Full meeting, followed by Sectional meetings.

Wednesday morning, 31st May. At 12 noon. In the University Great Hall. Military band concert.

Wednesday afternoon, 31st May. At 3.15 p.m. Special Service at St. Paul's Cathedral. Old English music, English words.

PROGRAMME OF THE WEEK—*continued.*

Wednesday afternoon, 31st May. 4—6 p.m. At the Mansion House. Reception by the Lord Mayor and Lady Mayoress. Music. (Invitation.)

Wednesday evening, 31st May. At 8.30 p.m. At Grocers' Hall, Prince's Street, E.C. Reception by the Worshipful Company of Grocers. Music. (Invitation.)

Thursday morning, 1st June. At 10 a.m. At the University. Reading of papers. Full meeting, followed by Sectional meetings.

Thursday afternoon, 1st June. At 3 p.m. At Queen's Hall, Langham Place, W. Choral concert. For the most part, ancient music and unaccompanied.

Thursday evening, 1st June. At 8 p.m. At Queen's Hall, Langham Place. Orchestral Concert. Works of living British composers.

Thursday night, 1st June. At 11 p.m. At 141, Fleet Street. Reception by Proprietors of the *Daily Telegraph.* (Invitation.)

Friday morning, 2nd June. At 10 a.m. At the University. Reading of papers. Full meeting, followed by Sectional meetings.

Friday afternoon. 2nd June. At 2.30 p.m. At Æolian Hall, 135, Bond Street. Chamber-music concert. Works by living British composers.

Friday afternoon, 2nd June. At 4.30 p.m. At Westminster Catholic Cathedral. Performance of old English church music, Latin words.

Friday evening, 2nd June. At 7.30 p.m. At the Savoy Hotel, Strand. Banquet. (Invitation.)

Saturday morning, 3rd June. At 10 a.m. At the University. Meeting of Sectional Chairmen and Deputy-chairmen. (Attendance as here stated.)

Saturday morning, 3rd June. At 11.30 a.m. At the University. General Meeting of Members of the Society. (Open to all members.)

Saturday afternoon, 3rd June. At 1 p.m. Government Luncheon at the House of Commons. (Invitation.)

Saturday evening, 3rd June. At 8 p.m. At the Royal Opera House, Covent Garden. Operatic performance. (Free to all Foreign Visitors.)

CONDITIONS OBSERVED.

The Bibliographical Commission, and the Commission of the "Corpus scriptorum medii aevi de musicâ," of which official notice was taken at the Basel and Vienna Congresses respectively, were provided with opportunities for meeting at the University.

At the meetings of the Governing Body, and at the General Meeting of Members, the official language was English. Foreign members could speak in their own language. Official interpreters were present.

At Sectional meetings, the official language was as determined by the presiding Chairman.

The powers and duties of the Sectional Chairmen, assisted by the Deputy-chairmen, were as follows. They were authorized to arrange the sequence of the papers, to control the length of the papers, illustrations, and discussions, and to regulate the terms of any Resolutions which might be passed. At the end of each sitting they were desired to cause a note to be made of its results. At the meeting of Saturday morning they were desired to prepare a very summary report on the operations of their several Sections, especially as to any Resolutions which might have been passed. Subject to previous inspection and approval by the President of the Society, such reports and Resolutions were brought up at the General Meeting of Members held later in the day, with a view to the Resolutions being passed in the name of the Society.

Members only could read papers, or act as Chairmen or Deputy-chairmen of Sections.

The Minutes of the General Meeting were, in accordance with Rule 7, drawn up and signed by the Chairman of the meeting and by 3 members present.

The preparation and publication of a Congress Report was undertaken by the Congress Executive Committee.

TERMS.

Foreign members of the Society paid no Congress-fee, and were admitted, with the ladies of their immediate family, free to every function named in the programme.

Members of the Society resident in the United Kingdom paid a Congress-fee of 12*s.* 6*d.*, in return for which they obtained a serial ticket entitling them to attend all functions not specially excepted or marked "invitation," and were invited to the latter as determined by the Executive Committee. For the Saturday opera-performance they could obtain seats at reduced prices in the case of boxes, stalls, and balcony. They could purchase a second and transferable serial ticket by paying a further sum of 12*s.* 6*d.*

The public paid £1 1*s.* for a serial ticket.

By courtesy of the "German Athenæum" Club, 19, Stratford Place, all foreign visitors, other than ladies, were on application made temporary members of the Club.

The Congress Office was situated at 160, Wardour Street, Soho, W., where information of all kinds was procurable. Written communications were to be addressed to "The Secretaries, London Congress, 160, Wardour Street, London, W."

INTRODUCTORY BUSINESS MEETING.

At 3 p.m. on the first day of the Congress week, Monday, 29th May, 1911, in the Council Chamber of the University of London, Imperial Institute Road, South Kensington, a preliminary combined business meeting took place, consisting of members of the Congress Executive Committee, and of all local and foreign members of the Society attending the Congress who thought fit to take part in it. About 150 were present. The chair was taken by Sir Alexander Mackenzie. Nine Congress Vice-Presidents (foreign members) were elected; the list is given on page 7. Twenty-two Chairmen (foreign members) and seventeen Deputy-Chairmen (English members) for taking immediate charge of the six Lecture Sections, were elected; the list is given on page 8.

At 4 p.m. the Chairmen and Deputy-Chairmen above-mentioned proceeded in their several Sections to prepare Sectional time-tables for papers to be read in concurrently-sitting Sections on the mornings of Wednesday, Thursday, and Friday, these papers having already been distributed to Sections by the Congress Committee. Irrespective of five papers for Full Meetings, seventy-seven Sectional papers were arranged for.

RECEPTION BY MESSRS. NOVELLO & CO.

At 9 p.m. on Monday evening, 29th May, 1911, this Firm held a Reception, by invitation, at the offices of the Congress, 160, Wardour Street, Soho. Over 400 were present. During the evening the Band of the Royal Regiment of Artillery (Conductor, E. C. Stretton) performed a selection of miscellaneous pieces. The following glees were also sung:

1.	Queen of the Valley	*J. W. Callcott* 1766-1821.
2.	Beauties, have you seen a toy?	*C. S. Evans* 1778-1849.
3.	Marked you her eye of heavenly blue?	*R. Spofforth* 1770-1827.
4.	I wish to tune my quivering lyre	*T. F. Walmisley* 1783-1866.
5.	By Celia's Arbour	*W. Horsley* 1774-1858.
6.	Shades of the Heroes	*T. S. Cooke* 1782-1848.
7.	Discord, dire sister	*S. Webbe* 1740-1816.
8.	The Sycamore Shade	*J. Goss* 1800-1880.

Singers:—

George May, Ernest Taylor, Wilfred Kearton, William Fell, Bertram Mills, George Stubbs.

On this occasion were exhibited in cases (with annotated and illustrated catalogue) 100 Books showing the history of music-printing, from its commencement to the end of the 17th Century, the property of the Chairman of the Firm.

MEETING OF THE GOVERNING BODY (PRAESIDIUM) OF THE SOCIETY.

This body met at 10 a m. on Tuesday, 30th May, 1911, in one of the Committee-rooms of the University of London. The proceedings were not public.

OPENING CEREMONY AT THE UNIVERSITY OF LONDON, IMPERIAL INSTITUTE ROAD, ON 30TH MAY, AT 12 O'CLOCK NOON.

The Right Hon. Arthur J. Balfour, M.P., presided, and there was a large attendance.

Sir Alexander Mackenzie said:—

Mr. Balfour, Members of the Society, Ladies and Gentlemen, in virtue of my Presidency I assume the privilege of speaking the first words on the occasion of this very happy event which has called us together, and brought to us so many distinguished and prominent Members of the International Musical Society from all parts of the world. These shall be words of warmest and most cordial welcome to London, not only on behalf of the British Section of the Society, but in the name of the musicians and music-lovers of this country who are proud to act as their hosts. (Hear, hear.)

Before we enter upon the business of the first Musical Congress yet held in England, I would point to the gracious act of His Majesty The King in becoming its Patron. It is a sign of goodwill towards our Congress, and an encouragement of every endeavour in its favour in which we all rejoice.

A further mark of honour is paid to the Congress by Mr. Balfour in so amiably consenting to be its President. We all know how much this means in view of the arduous and unceasing duties which so constantly claim him. Let me also gratefully acknowledge the recognition which Earl Beauchamp, on behalf of His Majesty's Government, bestows on our united work. The Lord Mayor and Lady Mayoress, as well as the representative Worshipful Company of the City of London, the Grocers' Company, are showing an active interest, and along with many others, including the Royal Opera Syndicate, are taking a most generous share in contributing to the success of this International gathering. All this briefly to mark the fact that the greeting, coming as it does from all quarters, is as general as it is spontaneous. We are all looking forward in agreeable anticipation to the useful work which lies before us during the remainder of this week. Those who have had the time to study the plan of campaign will realise that serious occupation in scientific research has been tempered and lightened by much which we hope will assist in making the visit of our foreign members and friends a pleasurable and memorable one.

Mr. Balfour, I now have a pleasant duty to perform. It is to present to you certain distinguished delegates who have been chosen by the Members of the Society in Council to act under you as Vice-Presidents of this Congress, and also the gentlemen who have the honour to represent their respective Governments at the Congress.

These gentlemen having been presented, Mr. Balfour then delivered his eloquent address, without referring to any notes:—

Ladies and Gentlemen, I hope you will permit me to express not merely on my own behalf, but on behalf of all musicians and music-lovers in this country, our hearty welcome to our foreign friends, who have come here to adorn the first Musical Congress ever held in this country. I believe I am right in saying that the last Musical Congress was held at Vienna on the centenary of the death of Haydn, and that one of the Congresses preceding it was held at Leipsic on the occasion of the great Bach Festival. We, alas! in this country cannot boast names like these; nor are we in a position to celebrate the anniversary of men who in foreign countries have led the great art in which we are all interested.

There was a time, indeed, when Britain bore its full share in the output of music, when we were not behind our Continental friends in our contributions to the art. I suppose we may say that without undue pride, as having represented the facts right down to the middle

of the 17th Century, and perhaps even later, to the death of Purcell. Why, after that for a long period, we have to admit ourselves to have been, relatively speaking, barren in original production, I know not; nor perhaps is it within the power of any historical investigator to say why in this century such and such a country excelled in this and that art, and why the period of splendid production has so often in the history of the world been followed by periods as long of comparative barrenness. The fact, however, I think all will admit, is as I have stated it; and it is even possible to say—putting aside the overpowering personality of Handel, who can hardly be called an English musician, though so much of his art was produced in England, and may have been influenced by his English environment—it is unquestionably true to say, that the original production in the 18th Century and in much of the 19th Century of British musical art centred in the main round Church services in the great Cathedrals, where a school, if not of profound originality, at least of great merit, has never ceased to flourish.

I think there are signs—I think there have long been signs, and much more than signs—that this state of things is not only coming to an end, but has come to an end. And I certainly can look back over the period of my own life and see how, year by year, more men of original productive capacity have come to the front in this country, until we can now, I think, look our Continental friends in the face and say that England—Britain (your country and mine, Sir Alexander Mackenzie) has at last come into the process of taking its place among the great creative musical communities.

It is fit, then, that at such a moment music-lovers from all parts of the world should come here and meet each other in conference. The value of such Conferences in all branches of learning and of art has long been recognised, and I see no reason why, in music, it should not be as fruitful of admirable results as it has proved itself in other departments.

Indeed, when I look down the list of subjects which are going to be discussed, I do not think any member of the Congress will complain that the sphere of discussion is unduly limited. The history of the art, the theory of the art, matters æsthetic, matter dealing with music as it was, with music as it is, with the evolution of the art, which of all the arts is at this moment showing itself more eager about the future than about the past, looking forward with a more confident belief to what it is going to be, and not merely casting, as some of the arts are apt to do, longing glances back into the historic past, appraising what has been done—music, I say, which is in this living and vital stage, is surely, of all the arts, the one in which those who take an interest in its future, as well as those who have a learned knowledge of its past, may meet together and exchange ideas.

Indeed, I think from all points of view discussion about music, as well as the practice of music, and the creation of music, is well deserving the attention of those interested in æsthetic problems. I believe that it would be well worth while for all those who take a deep interest in that kind of problem for a moment to put aside all other arts and concentrate on music; and for this reason, that we have got, through centuries of discussion on matters literary and artistic, into—I will not say, a jargon of criticism; but we employ terms as if they were of universal validity in literature and other arts, having absolutely no meaning that I can see when applied to the art in which we are primarily interested. You may see such phrases as "romanticism," "classicism," "materialism," and "impressionism," scattered up and down programmes at concerts of good music; but they really have no meaning and no relevance to musical art. They are borrowed from literature, and when they are applied outside the scheme of literature to the æsthetics of music, they become, in my opinion, if not absolutely unmeaning, as nearly unmeaning as possible. For music has no element of copying Nature like art. It is not framed upon a study of Nature or man, as literature is; it stands by itself, self-supporting, self-sufficing, not having to borrow either terminology or ideas from any of the sister arts. There is another most interesting peculiarity of music from the philosophic point of view, which is that of all the arts it seems to be more intimately connected with what I may call dry scientific facts. You can state in terms of mathematical physics certain very important truths with which music is intimately connected; and at first sight it might seem, therefore, as if science was to give you some assistance in building up a theory of musical æsthetics. I confess my own opinion is that that belief will prove to be illusory. The circumstance to which I have adverted is a most interesting fact. It separates music from all the other arts and puts it on quite a separate basis. And although I do not believe that out of the mathematical theory of the scale or of the chords, or of the theory of harmony, you can ever deduce anything in the nature of a true musical æsthetic, still, this intimate relation with mathematics and physics puts it upon entirely separate ground.

I am afraid I have started off rather upon a hobby of my own which may interest very few of those who are listening to me—(cries of "No, no")—and I will revert to what is more properly the subject which has brought us here together, which is the interchange of social, scientific, and artistic ideas upon the great art of which so many I am addressing are distinguished representatives.

Leaving the philosophy of æsthetics far on one side, and turning our gaze to what is, after all, the object of all art, the joy of human beings, surely we stand in these modern times at the head of all the other arts, and have advantages which none of them can pretend to. The painter of pictures, endow him with what genius you like, after all embodies his ideas upon a piece of canvas which, from the very nature of the case, can only be in one place at one time; which can at one moment give pleasure to only a very limited number of human beings; which cannot be moved without difficulty and without risk. Music is independent of space. You can have a symphony of Beethoven played in every musical centre of the world at the same time, if you have a sufficiency of musicians capable of rendering it. Time does not touch it. Neither does that other great barrier to the common artistic enjoyment of civilized nations, the difference of language, affect it. The translator of a masterpiece is not merely a copyist; his personality is not merely interposed, like the personality of all copyists, between the spectator and the original producer. He is a copyist in a different medium from that in which the original was produced. To compare painting with language, you are compelling him to copy in *tempera* what was painted in oils, or to render as a drawing what was originally a coloured picture. No progress will make it possible for a masterpiece of one language to be in the same full sense a masterpiece in another. It must always be confined to the country of its birth, and in the main to those who have learned from infancy the language in which is it rendered. No such limitations attach to our art. All can understand it, whatever be their mother tongue. And now that the thoughts of so many of us are occupied in extending widely among the whole community the highest, the greatest and the best of pleasures, I am perfectly certain that of all the arts and of all the finer forms of imagination, that which chooses music as its means of expression is the one which has the greatest future among the masses of all nations.

This gives not merely an artistic but a social significance to such work as this Congress is engaged upon. And all of you who meet together, drawn from far distant lands, to talk about your common interests, all these great objects, I am sure, you will succeed in greatly promoting; and I doubt not that when this Congress comes to an end we in this country shall have undoubtedly profited much by what we have learned from our foreign friends and teachers, and I hope they will go away from our midst not discontented with the warmth of the welcome which we desire to extend to them.

Geheimrath Prof. Hermann Kretzschmar (Berlin) said:—

Ladies and Gentlemen, I have the honour to communicate to you the greetings from our German Government, and to express their best wishes for the success of this Congress. We are very much pleased that this Congress is held in London. Musical art is much indebted to your glorious old country; indebted for the spread of counterpoint; indebted for valuable work in the period of Queen Bess and of Shakespeare; indebted for Purcell, and indebted not least for the hospitality and encouragement in later years offered to George Frederick Handel. It is very well, and I rejoice that the arrangements connected with this Congress will afford the foreign delegates an opportunity of hearing not only the best modern English music, but some of the great compositions of past times. We shall leave London and the Congress rich with new ideas, with new experiences, and full of thankful feeling to the Englishmen who invited us so kindly.

Professor Guido Adler (Vienna) said:—

Ladies and Gentlemen, allow me to express my best thanks for my election as Vice-President of this Congress, and also for the cordial way in which you are receiving me as a delegate of the Austrian Government. Which of us would not be always pleased to visit this hospitable country, where we find the highest culture and likewise the most marked development of character? Unquestionably this kingdom, with its long-established Parliamentary Government, is at the head of all civilized countries. Indeed, in music England now holds a position which is prominent, and that at certain times past she took a leading part is a fact known to everybody acquainted with the history of music. The manner in which music was cultivated in this country far back in the Middle Ages serves as a model for certain style-periods. A line of the most illustrious composers, stretching down from the earliest centuries to this day, has served to assure English music a high rank. I will mention only three names from the palmy days of music in England: Thomas Tallis, William Byrde, and—a name we have heard already twice—Henry Purcell (applause), composers able to hold their own with the greatest of all times.

There is an immortal old English song, entitled to fame as a canon which even now on a spring day we can execute with as great devotion and hear with as much delight as when it was first produced at the beginning of the 13th Century. I allude to that delightful composition: "Sumer is icumen in." (Applause.) Its effect is as fresh in the present day as it was then, and so English music stands on a solid foundation. To the works of our

English contemporaries we will listen with reverent attention; and I hope that the impression produced by them will be as favourable as that made upon all such persons as entered the English pavilion of fine arts at Rome, regarding which there is only one opinion, namely, that it contains some of the best work at present on exhibition in the City of the Seven Hills. On the Continent, the opportunities which we have of hearing the works of our English contemporaries are unfortunately all too few; but recently in Vienna we had the pleasure of enjoying a fine cantata, "The Sun-God's return," by the esteemed President of our Society, Sir Alexander Mackenzie. Also the representatives of the modern science of music are indebted to their English colleagues. Particularly, in the analysis of musical form, Englishmen have been pioneers. The results of their researches regarding the most different periods are highly important; and this is true of all musical pedagogy and didactics as employed in English schools of music, regarding which we owe so much to the management of Sir Alexander Mackenzie and Sir Hubert Parry. With what admirable reverence are the arrangements which existed at English Colleges in the Middle Ages preserved, and how valuable are the encyclopædic works, the "Oxford History of Music," and Grove's "Dictionary of Music." We all wish the monuments of the English art to be published. It was only up to the first half of the last century that the Musical Antiquarian Society carried on their work. But it is impossible for me here to mention the names of all those Englishmen who, in recent years, have made valuable contributions to our knowledge. We stand shoulder to shoulder with you in making researches into the history of the tonal art, and rejoice to be able to walk with you in your own country, as well as at the opportunity for social intercourse. With our whole heart we thank you for all that you do for us; and I beg in conclusion, to assure you that as long as memory lasts we shall never forget the English hospitality which renders participation in this first International Musical Congress so enjoyable to us all. (Applause.)

Sir Hubert Parry said:—

Probably you can guess what is the pleasant privilege which has been accorded to me; and you will agree with me that it is very much thrown into relief by the circumstances in which we stand in relation to our foreign visitors. I cannot help setting them before you as a groundwork for what I have got to say—which will not be much; however, we must, I think, feel that we owe an enormous, a most spacious recognition—our appreciation of the wonderful hardihood of our foreign members of the International Congress, coming here in the spirit of generous enterprise to enquire if it is really true that at last there is some music in this country. (Laughter.) After all, they have got to come across those stormy seas first of all; they have got to come to a country which they know quite well is always in a fog. They also come to a country where it is well known that people take their amusements so sadly that it is only quite recently that they have given up selling their wives at Smithfield; and with all those dreadful things before them they have come to inquire into the state of music in a country which is generally reputed not to have any. I think that throws most powerfully into relief our obligations to Mr. Balfour for concerning himself with us at all. We are obliged to have a very good godfather. We must, after all, supply these generous foreigners who have come over in such an enterprising spirit with some kind of guarantee of our actual existence. Quite so. We must, at all events, supply them a name that they can possibly have heard of. (Laughter.) We know quite well that Mr. Balfour's name is known even to the savages of Tierra del Fuego (renewed laughter), and of course also to the penguins of the artistic Antarctic Circle. They regard him as a model of everything which should be honourable, wide-minded, patient, a mirror of most wonderful equanimity, cheerfulness, pleasantness and sweetness which makes us all love him. We could not be more lucky in our godfather, could we?

I should like to talk about things that our godfather has been saying, because some of them are most interesting to me. I will not be tempted, except by one thing—because it is so sympathetic to me. You will remember that Mr. Balfour talked about the relation of—you may say proximity of—scientific analysis to music. I do not think I am putting it quite correctly, but you will understand what I mean: the circumstance that all scientific facts seem to be in close neighbourhood when applied to music. I only have to point out, in expressing my entire sympathy with him on that subject, that the greatest scientist who ever dealt with music finished up his work with a paragraph in which he says:—"Though the mathematical mind and the musical mind seem to have some extraordinary points in common, there is nothing in the world in which they are really wider apart," and that so far from science being able to show the way to musicians, the business of science is to follow humbly in the wake of those who have got the genius to express themselves in their great art. What Mr. Balfour says, of course, is perfectly true: that the scientist may now come in and analyse, if he please, what we have been doing in this country as well as in that of others. A very good thing; and we shall probably learn a great deal of wisdom from it, I hope, both from foreigners and

ourselves; and I hope everybody here will attend all the lectures, especially when they are given three or four at a time in the same room. I must now commend to you what I am sure will be a thing which is most dear: the recognition of the great debt we owe Mr. Balfour for coming here and becoming responsible for us, and the feeling that, after all, his name being so well known as the supporter of everything sound, wholesome and honourable and distinguished —that our foreign friends if they are possibly bewildered by the sounds which are offered to them in the guise of music, will, by having such a godfather as Mr. Balfour, be assured that in spite of appearances we are not open to the charge of being insincere.

Let us, therefore, offer our very warmest thanks to Mr. Balfour for generously coming here amid the tremendous tasks and responsibilities which he has to face, and looking exactly as if he had got nothing else to do, talking so delightfully about the things most interesting to us. (Loud and continued applause.)

Mr. Balfour, responding, said:—

Ladies and Gentlemen, I cannot permit this meeting to separate, after the kind way in which it has shown its appreciation of Sir Hubert Parry's speech, without one word of thanks from myself, but it shall only be a word. Sir Hubert and I were boys together at Eton. We have been firm friends ever since. Eton is now a long way, alas! back in the past; but I have watched with affectionate admiration his musical career, from the time he was the wonder of his boyish contemporaries at Eton as a musical genius to the time when he is, by universal recognition, among the foremost of living composers. (Applause.) I thank you most heartily for your kindness; and before declaring this meeting terminated, let me say, as I have been requested to do, that to those who are interested in the history of the musical past, there is, I believe, a very remarkable collection of musical instruments to be seen at the South Kensington Museum, next door. Many of you probably are unaware of the fact. Some of you, perhaps, may be interested in hearing it. At all events, you will receive a warm welcome if you care to go in and see the efforts of our predecessors in the art in fashioning those instruments by which alone the art can be made expressive.

Ladies and Gentlemen, I heartily thank you.

Dr. W. H. Cummings said:—

We are here to-day in a magnificent building—I do not refer to this portion of it, but other parts are very fine indeed—and we are indebted to the Vice-Chancellor of this University for putting at the disposal of the Conference all the various rooms that we need, and they are many. I have, therefore, very great pleasure in proposing a hearty vote of thanks to him for the accommodation he has afforded us.

The resolution having been carried,

Dr. M. J. M. Hill (Vice-Chancellor) in reply said:—

It is a great honour and a great pleasure to have received this distinguished assembly in this building. I am sorry that we cannot afford you anything better than a temporary hall that was erected to receive Her late Majesty Queen Victoria, in 1887. I hope that in course of time, when we receive another Congress in which Mr. Balfour is interested, namely, the Philosophical Congress in 1915, that there will be a better building to place at the disposal of the Congress.

The opening ceremony then terminated.

The following two addresses from two Moscow Societies were presented at the opening ceremony :—

(*a*) Общество „Музыкально-Теоретическая-Библіотека“ недавно возникшее въ Москвѣ и преслѣдующее не только музыкально-научныя, но и общія музыкально-культурныя цѣли, посылаетъ свои горячія привѣтствія Международному Музыкальному Конгрессу въ Лондонѣ, желаетъ ему плодотворной работы на почвѣ искусства, болѣе другихъ искусствъ объединяющаго отдаленнѣйшія націи.

(*Translation from the Russian.*)

Our Society, the "Theoretical Music Library," recently established in Moscow, with the object not only of specially furthering the science of Music, but also of advancing general musical culture, sends its best congratulations and salutations to the London International Musical Congress, and wishes the International Musical Society a prosperous and profitable future in its labours on behalf of that art, which of all arts goes furthest to unite the most remote nations.

President : (signed) M. KOORBATOF.
Secretary : (signed) E. ROSENOW.
Librarian : (signed) E. BOGOSLOVSKY.

Moscow $\frac{9}{22}$ May, 1911.

(*b*) The remarkable activity of the International Musical Society, embracing as it does so many sides of musical knowledge, has amongst its aims also the study and simplification of Methods of Music-teaching, which in itself supplies a powerful motive for united effort on the part of all nationalities. The Moscow "People's Conservatorium," which is the musical branch of the Moscow Society of University Extension, expresses the greatest sympathy for the work of the International Musical Society, best wishes for the success of its London Congress, and the sincerest desire for continuation of its important work for many and many years.

The representatives of the Moscow People's Conservatorium at the London Congress, { (Signed) EUGÉNIE LINEFF. (Signed) EUGEN BOGOSLOVSKY. (Signed) VÉRA LIEDLER.

London, 30th May, 1911.

HISTORICAL CHAMBER CONCERT.

(Æolian Hall, Tuesday Afternoon, 30th May, 1911, at 3 o'Clock.)

PROGRAMME.

Violins:—Miss Evelyn Hunter and Mr. Frank Thistleton.
Viol da Gamba and Violoncello:—Miss Hélène Dolmetsch.
Harpsichord:—Mr. J. A. Fuller Maitland.
Madrigals by members of the Magpie Madrigal Society, conducted by Mr. Lionel Benson.

PART I.—THE ELIZABETHAN PERIOD.

Fantasy for three-stringed instruments (originally viols)
Orlando Gibbons (1583-1625).

(From "Fantasies of Three Parts," published between 1606 and 1618.)

Orlando Gibbons was the younger son of one of the Cambridge "Waits," or town-musicians, and was born there in 1583; in 1606 he took the degree of Mus. Bac. at Cambridge, and about five years later he seems to have composed the pieces for three Viols, of which the above is one of the best. About 1611 was brought out the wonderful set of Virginal pieces by Byrd, Bull, and Gibbons, called *Parthenia*, from which is taken the Fantasia for Virginals (see below). The actual date of the "Fantasies" is not as accurately known, but it is considered to be about the same time as *Parthenia*. The first set of madrigals, from which the first madrigal sung this day was taken, appeared in 1612, and the words of all are possibly by Sir Christopher Hatton. By 1619 Gibbons was appointed one of the King's musicians, and in 1622 accumulated the degrees of Mus. Bac. and Mus. Doc. at Oxford. He was commissioned to compose the music for the marriage of Charles I. with Henrietta Maria in 1625, and was commanded to be present at Canterbury. He died there on June 5, of an apoplectic seizure.

Madrigals.

"O that the learned Poets" (5 parts) ... ... *Orlando Gibbons.*

(From "The First Set of Madrigals and Motetts of 5 parts," London, 1612.)

"Lullaby, my sweet little Baby" (5 parts) *William Byrd* (c. 1542-1623).

(From "Psalmes, Sonets, and Songs of Sadnes and Pietie," London, 1588.)

William Byrd, whose name stands very high in the roll of English musicians, was born about 1542, was a chorister of St. Paul's Cathedral, and was appointed organist of Lincoln Cathedral about 1563. It seems probable that he was a native of Lincoln. He became a member of the Chapel Royal in 1569, and shared with Tallis the honorary post of organist there. The two composers enjoyed for many years a monopoly of selling paper ruled for music. The set of "Psalmes, Sonnets and Songs," from which the above is taken, appeared in 1588. Byrd's contributions to the collection of Virginal Music called *Parthenia* (see above) were among the last compositions of his lifetime, as those of Gibbons were among his earliest. The two men's lives furnish an interesting commentary on the development of

music in their time, for Byrd's earliest works are full of archaic severity, and by the end of Gibbons's life he had embraced the new art of monody, over which he shows his mastery in the anthem: "This is the record of John." Byrd died on July 4, 1623, probably at Stondon Place, concerning which he had had a lawsuit lasting some years, the records of this furnishing us with the chief sources of authoritative information as to his life. It is clear from his Will that he was himself a Catholic, but he wrote music for both services, Catholic and Protestant.

"Sweet honey-sucking bees" (5 parts) ... *John Wilbye* (FL. 1598-1614).

(From "The Second Set of Madrigals to 3, 4, 5, and 6 parts." 1609.)

Important as John Wilbye is in the history of English madrigals, it is strange that no record of his life exists save the very meagre data which may be found in the dedications, etc., of his works. Of these there are two sets of madrigals published in 1598 and 1609, and a madrigal contributed to "The Triumphs of Oriana" in 1601, as well as two motets contributed to Leighton's "Teares or Lamentacions," in 1614.

HARPSICHORD SOLOS.

"Goe from my window" ... ... *John Munday* (c. 1566-1630).

(From the Fitzwilliam Virginal Book.)

John Munday was the son of one of the Gentlemen of the Chapel Royal, and was organist of Eton College, succeeding Marbeck as one of the organists of St. George's Chapel, Windsor, about 1585. He published a set of "Songs and Psalmes" in 1594, contributed to "The Triumphs of Oriana," and died in 1630.

"Fantasia of Foure Parts" ... ... *Orlando Gibbons.*

(From *Parthenia*, see above.)

"O Mistrys Mine" ... ... *William Byrd.*

(From the Fitzwilliam Virginal Book.)

"Rosasolis" ... ... *Giles Farnaby* (FL. 1580-1598).

Giles Farnaby may have been a native of Truro, where a family of his name is well-known. He was living in London about 1580, took his Mus. Bac. degree at Oxford in 1592, and contributed to Este's "Whole Booke of Psalmes" in the same year. A book of "Canzonets to foure voyces" came out in 1598, from which date he is lost sight of. Pieces by him and his son Richard Farnaby are in the Fitzwilliam Virginal Book.

"The King's Hunt" ... ... *John Bull* (c. 1562-1628).

(From the Fitzwilliam Virginal Book.)

John Bull was born, possibly in Somersetshire, about 1562, was educated in Queen Elizabeth's Chapel under Blitheman, and at the age of twenty was appointed organist of Hereford Cathedral; in 1585 he was admitted a member of the Chapel Royal, and from 1591 officiated there as organist. He took the degree of Mus. Doc. at Oxford in 1592, and was the first Gresham Professor, being appointed in 1596. In 1601, being in ill-health, he went abroad to recover, and travelled in France and Germany. Continental life attracted him so much that in 1613 he "went beyond the seas without licence," entering the service of the Archduke at Brussels, and being appointed in 1617 organist of Antwerp Cathedral. He died at Antwerp in 1628.

HISTORICAL CHAMBER CONCERT—*continued.*

MADRIGALS.

"O yes, has any found a lad?" (5 parts) .. *Thomas Tomkins* (D. 1656).

(From "Songs of 3, 4, 5, and 6 parts," London, 1622.)

The composer of this fine madrigal was a son of the Rev. Thomas Tomkins, chanter of Gloucester Cathedral in the latter part of the 16th century, a contributor to "The Triumphs of Oriana." The son was a pupil of Byrd, was organist of Worcester Cathedral, and was appointed one of the organists of the Chapel Royal in 1621. At the coronation of Charles I. he received forty shillings for compositions commissioned for the occasion. There are many MS. works by him, and beside the collection of madrigals from which this work is taken, there was published in 1668 a collection of his church music, under the title of "Musica Deo Sacra et Ecclesiæ Anglicanæ."

"Rest, sweet nymphs" (4 parts) ... *Francis Pilkington* (D. 1638).

(From "The First Booke of Songs and Ayres of 4 parts," London, 1605.)

Pilkington took the degree of Mus. Bac. at Oxford in 1595, and was a "singing-man" at Chester Cathedral in 1602. The collection of "Ayres" from which this is taken has an accompaniment in Tablature for the Lute or Orpherion with Viol da Gamba. He became a minor canon of Chester about 1612, published a "First Set of Madrigals" in 1613, and contributed to "The Triumphs of Oriana" a madrigal on the death of Elizabeth in which the refrain had naturally to be altered to suit the circumstances. He gave an anthem to Sir William Leighton's "Teares or Lamentacions" in 1614, and in 1624 brought out his second set of Madrigals. He became Precentor of the Cathedral in 1623, and died in 1638.

"Fair Phyllis" (4 parts) ... ... *John Farmer* (FL. 1591-1601).

(From "The First Set of English Madrigals to 4 Voyces," London, 1599.)

Nothing is known of John Farmer's life, save only that he held the post of organist of Christ Church Cathedral, Dublin, in 1595, was made a Vicar Choral in 1596, and lost his post in August, 1597, for being absent without leave. He went to London, where in 1599 was brought out his "First Set of English Madrigals." He contributed to "The Triumphs of Oriana," and before his departure from Dublin had published a treatise on counterpoint, of which the only extant copy is in the Bodleian Library. In 1592 he made important contributions to Este's "Whole Booke of Psalmes."

"On the plains" (5 parts) ... ... *Thomas Weelkes* (D. 1623).

(From "Ballets and Madrigals to 5 Voyces," London, 1598.)

As with so many of the great masters of the English Madrigal, Thomas Weelkes left few memorials behind him in the way of data for his life. In 1597 he published his book of "Madrigals to 3, 4, 5, and 6 Voyces." In 1598 the book from which the above is taken was published, and dedicated to his employer, Edward Darcye, Groom of the Privy Chamber. Two more books appeared in 1600. In the second of them he is described as "of the College at Winchester, organist." His contribution to "The Triumphs of Oriana" is the magnificent "As Vesta was from Latmos hill descending." He took the degree of Mus. Bac. at Oxford in 1602. In 1608 appeared his "Ayres or Phantastick Spirites for three voices," in which he is described as a gentleman of the Chapel Royal, and organist of Chichester Cathedral. He died at the end of 1623, leaving a very large number of sacred compositions in MS., as well as some instrumental pieces.

PART II.—THE RESTORATION PERIOD, AND LATER.

SONATA in C, for two violins, violoncello and harpsichord

Henry Purcell (1658-1695).

(From "Sonnata's of III. Parts," London, 1683.)

Moderato (Canon by two-fold augmentation).
Canzona (*Allegro*).
Largo.
Allegro.

HARPSICHORD SOLOS. Ground in C minor } ... ... *Henry Purcell.*
Toccata in A }

SONATA for violin and harpsichord, in G minor ... ... *Henry Purcell.*

(Edited from a MS. in the possession of Miss Willmott, by Sir Frederick Bridge.)

Adagio.
Allegro moderato.
Largo.
Vivace.

Henry Purcell belonged to a family of musicians, and was probably born at Westminster, in 1658 or 1659. He was a chorister of the Chapel Royal under Captain Cooke, the master of the children. Pelham Humfrey succeeded Cooke in 1672, and it is supposed that Purcell learned from Humfrey the methods of composition which Humfrey had learned from Lully during a visit to France. Some compositions which are supposed to date from his very early years are not at all certainly proved to be by him, such as the music to "Macbeth," generally called Locke's. In 1677 Purcell wrote an elegy on Locke, and in 1680 became organist of Westminster Abbey. In 1682 Purcell became organist of the Chapel Royal, and in the year after, the first of his printed compositions, the set of twelve sonatas from which the above is taken, appeared. A special interest attaches to the first piece in this part of the programme, as the twelve sonatas of three parts were an early experiment in the new manner of composition, being preceded by a number of "Fantasies," more or less in the fashion of the piece by Gibbons played at the beginning of the programme. The sonata shows a great advance in structural interest on Gibbons's work, and already it presents in rudimentary form a foretaste of the classical pattern, although in this as in Gibbons's Fantasy the movements are not separated from each other. An unconscious tribute to the striking originality of Purcell was paid in connection with the "Toccata" for harpsichord, the second of the harpsichord solos above, for it was published as a (doubtful) work of Sebastian Bach's in the edition of the Bach-Gesellschaft (B.-G. xlii.), although it exists in MS. dating from before the date of Bach's birth. The works of Purcell embrace all branches of music, and a long succession of Birthday Odes for royal personages and for various musical celebrations shows how great was his versatility in sacred and secular music alike. Many of his so-called "operas" are merely incidental music to the plays of his time, and the longest of them, "King Arthur," contains in the musical numbers no hint of the dramatic action of the piece. One, however, for long supposed to be a work of his very early life, is a real opera in the truest sense; "Dido and Æneas" is as great a wonder if its true date is 1688 or 1690, as if the earlier date assumed formerly were supported by documentary evidence. Parts of it are as vividly dramatic as anything of Gluck. Purcell died on the eve of St. Cecilia's Day, Nov. 21, 1695, and was buried under the organ in Westminster Abbey.

DIVISIONS ON A GROUND for viol da gamba *Christopher Simpson* (D. 1669).

(From "The Division Violist," London, 1659.)

The facts of Christopher Simpson's life are very meagre, and we know next to nothing about him, except that he served in the Royalist army during the Civil Wars, and that he was employed as master for the viol da gamba to a certain Sir Robert Bolles, whose son was his

pupil on that instrument. The practice of "running divisions" upon a recurrent bass ("basso ostinato" or "ground-bass") was very largely cultivated by the amateurs of the time, and they seem for the most part to have been performed extemporaneously, at least by the professional players; for the amateurs, it may be supposed, the rich store of examples that Simpson published in the book from which this piece is taken were originally intended.

Harpsichord Solos.

Lesson in B flat ... ... *James Nares* (1715-1783).

Larghetto affettuoso.
Allegro.
Tempo di Minuetto.

James Nares, born in 1715, was a chorister of the Chapel Royal, and was appointed in 1734 organist of York Minster. He succeeded Maurice Greene as organist of the Chapel Royal in 1756, died 1783, and was buried in St. Margaret's, Westminster. His church music is not of a very severe order. and he is at his best in his harpsichord lessons; which are for the most part in short sonata-like form, having three movements of concise structure.

Sonata in D minor ... ... *Thomas Augustine Arne* (1710-1778).

Andante.
Largo, Siciliano.
Fuga. Allegro.
Allegro.

Arne, son of an upholsterer in Covent Garden, was born 1710. and was educated at Eton, being intended for the law. The call of music was too strong to be resisted, and parental opposition was overcome. In 1733 he re-set Addison's "opera" "Rosamond," and was a most successful composer from that time till his death in 1778. He wrote many compositions for the stage, added to the similar compositions of Purcell and others, and is remembered as the introducer of female voices into oratorio choruses, their first appearance (it is supposed) being in his oratorio "Judith."

Sonata (Trio) in D minor for two violins, violoncello, and harpsichord
William Boyce (1710-1779).

(Edited by Alfred Moffat.)

Andante.
Fuga. Allegro giusto.
Adagio, sostenuto.
Allegro moderato.

Boyce was a chorister of St. Paul's Cathedral, was then articled pupil to Maurice Greene, and was in 1736 appointed composer of the Chapel Royal. He conducted the Festivals of the Three Choirs from 1737 onwards, and held various organ appointments in London. These he gave up in about 1768. in consequence of increasing deafness, and he devoted himself thenceforward to collecting the finest examples of English church music, and thus fulfilling a scheme projected by Greene. The collection called "Cathedral Music" is in three volumes, and was issued from 1760 to 1778. Boyce died 1779.

LADIES' RECEPTION.

This was held by the members of the Lyceum (Ladies') Club, 128, Piccadilly, at 5 p.m. on Tuesday, 30th May, 1911, by invitation. In the course of the afternoon Miss Margaret Morris gave a short account of the aims and methods of the Greek system of dancing, as recently reconstructed by Raymond and Isadora Duncan. She gave her own dances illustrative of the following pieces:—Nocturne, Mendelssohn; Rigaudon, Grieg; "Diana as huntress," from "Diocletian," Purcell; "Hall of the Mountain-king," Grieg.

FIRST ORCHESTRAL CONCERT.

(Queen's Hall, Langham Place, Tuesday Evening, 30th May, 1911, at 8 o'Clock.)

The Queen's Hall Orchestra.

Director of Rehearsals ... ... Mr. Dan Godfrey.

PROGRAMME.

God Save the King.

Norfolk Rhapsody No 1. ... ... *R. Vaughan Williams.*

(Conducted by the Composer.)

This work is founded on five English folk-songs, collected during the past few years in Norfolk.

Prelude to the "Stabat Mater," Op. 96 ... *C. Villiers Stanford.*

(Conducted by the Composer.)

Largo. Allegro e Feroce.

This movement (which is in the form of an overture) precedes, both in manner and in matter, a setting of the Latin Hymn for Solo Quartet, Chorus and Orchestra, and is intended to illustrate, as regards general atmosphere, the events which led up to the moment when the poem begins.

"Ossian," Act II., Scene 2, of the Opera ... *Frederick Corder.*

(First Performance. Conducted by the Composer.)

Lorna ... ... Miss Olive Turner.
Fergus ... ... Mr. Cynlais Gibbs.

The opera from which this excerpt is taken was sketched to the order of Carl Rosa in 1888, after the performance of the composer's "Nordica." The Libretto is by the Composer.

HUMORESQUE (Scottish Rhapsody No. 3), Op. 74,

"Tam o' Shanter," written for the occasion *Alexander C. Mackenzie.*

(First Performance.)

(Conducted by the COMPOSER.)

"Of Brownyis and of Bogillis full is this Buke."

(*Gawin Douglas.*)

The composer has given a musical illustration of Tam o' Shanter's weird adventure, so graphically described by Burns in his immortal poem, on that memorable night when:—

. . . . a child might understand,
The deil had business on his hand.

(*From "The Centenary Burns." By permission of Messrs. T. C. & E. C. Jack, Edinburgh.*)

FIRST ORCHESTRAL CONCERT—*continued.*

SYMPHONIC VARIATIONS ... ... *C. Hubert H. Parry.*

(Conducted by the COMPOSER.)

I. Theme and Variations, 1-11 (corresponding to first Allegro in Sonata) :—

Maestoso energico—E minor and major.

II. Variations, 13-18 (corresponding to Scherzo) :—

Allegro scherzando, vivace—C major.

III. Variations, 19-22 (corresponding to slow movement) :—

Largo appassionato—A minor.

IV. Variations, 24-27B (corresponding to Finale) :—

Vivace—E minor.

FIVE SONGS FOR BARITONE, from a Cycle called "The Long Journey," Op. 25 ... ... *H. Walford Davies.*

(Conducted by the COMPOSER.)

Mr. PLUNKET GREENE.

I. *Prologue.*
II. "*Infant Joy.*"
III. "*When Childher Play.*"
IV. "*Song of the Road.*"
V. "*Sweet Content.*"

SYMPHONIC POEM ... "In a Balcony" ... *A. von Ahn Carse.*

(Conducted by the COMPOSER.)

Based on the incidental music composed for a performance of Browning's play by the Royal Academy Musical Union on May 7th, 1904.

TONE-POEM ... "Byron" ... *Joseph Holbrooke.*

(Conducted by Mr. DAN GODFREY.)

Illustrating the poem of that name by KEATS.

MILITARY BAND CONCERT.

(In the Large Hall, University of London, Wednesday Morning, 31st May, 1911, at 12 Noon.)

The Full Band of His Majesty's Coldstream Guards.

Conductor.—Lieutenant J. Mackenzie-Rogan, M.V.O., Mus. Doc., Hon. R.A.M.

PROGRAMME.

Overture	"Les Vêpres Siciliennes"	*Verdi.*
Vorspiel und Liebestod	"Tristan und Isolde"	*Wagner.*
Suite de Ballet	"Masaniello"	*Auber.*
"Benedictus"		*Alexander C. Mackenzie.*
Hungarian Rhapsody No. 2		*Liszt.*
Finale from the Fourth Symphony		*Tschaïkowsky.*

The Coldstream March.

God Save the King.

SPECIAL SERVICE AT ST. PAUL'S CATHEDRAL.

(Wednesday Afternoon, 31st May, 1911, at 3.15 o'Clock.)

OLD ENGLISH MUSIC, ENGLISH WORDS.

Magnificat / Nunc dimittis ... ... *Orlando Gibbons in* F (1583-1625).

Anthem ... Philippians iv. 4. "Rejoice in the Lord alway"...*Henry Purcell* (1658-1695).

AFTER THE SERVICE.

Anthem ... Psalm lxxxvi. 1. "Bow Thine ear, O Lord"... *William Byrd* (c. 1542-1623).

RECEPTION BY THE LORD MAYOR AND LADY MAYORESS.

(At the Mansion House, Wednesday Afternoon, 31st May, 1911, at 4—6 o'Clock.

PROGRAMME.

Overture ... ... "Egmont" ... ... *Beethoven.*

The Orchestra.

Song ... ... "Medjé" ... ... *Gounod.*

Mr. Frederick Ranalow.

Gavotte ... ... *Bach.*

The Orchestra.

Songs ... ... { (*a*) "Care Selve" (*Atalanta*) ... ...*Handel.*
(*b*) "La Pastorella" (*Rodelinda*) ... *Veracini.*

Miss Evangeline Florence.

Violin Concerto ... G minor, Op. 26 ... ... *Max Bruch.*

Vorspiel.
Adagio.

Miss Hilda Lett.

Song ... ... "Mon cœur s'ouvre à ta voix" ... ... *Saint-Säens.*

Miss Phyllis Lett.

Valse... ... ... "La Belle au bois dormant" ... ... *Tschaïkowsky.*

The Orchestra.

Song ... ... "Quand tu chantes" ... ...*Gounod.*

Miss Evangeline Florence.

(Violin obbligato, Miss Hilda Lett.)

Overture ... ... "Fingal's Cave" ... ... *Mendelssohn.*

The Orchestra.

RECEPTION, MANSION HOUSE—*continued.*

SONGS...	(*a*) "You, dear, and I" ...	*T. Coningsby Clarke.*
	(*b*) "The Billet-doux" ...	... *Liza Lehmann.*

Mr. FREDERICK RANALOW.

POLKA...	From Suite, Op. 39	... *Dvorák.*
VALSE...	"Song d'Automne"	... *Joyce.*

THE ORCHESTRA.

VIOLIN SOLI	Menuet	... *Mozart.*
	Mazurka	*Wieniawski.*

Miss HILDA LETT.

SONGS... ...	(*a*) "Down in the Forest" ...	...*Landon Ronald.*
	(*b*) "A Joyous Easter Hymn" ...	*Old German.*

Miss PHYLLIS LETT.

OVERTURE	"Iolanthe"	...*Sullivan.*

THE ORCHESTRA.

ARTISTS.

Miss EVANGELINE FLORENCE.

Miss PHYLLIS LETT.

Mr. FREDERICK RANALOW.

Miss HILDA LETT (*Violin*).

THE WESTMINSTER ORCHESTRAL SOCIETY.

Leader: Miss DOROTHY BRIDSON.

Conductor: Mr. LENNOX CLAYTON.

Accompanist:

Miss GWENDOLINE WILLIAMS.

RECEPTION BY THE WORSHIPFUL COMPANY OF GROCERS.

(At Grocers' Hall, Princes Street, E.C., Wednesday Evening, 31st May, at 8.30 o'Clock.)

OFFICERS OF THE WORSHIPFUL COMPANY OF GROCERS.

Master :—

W. J. Thompson, Esq.

Wardens :—

The Rt. Hon. Sir Joseph Dimsdale, Bart., K.C.V.O.

J. R. Drake, Esq.

G. M. R. Layton, Esq.

Clerk :—

R. V. Somers-Smith, Esq.

ARTISTS.

Madame Kirkby Lunn.

The Misses Elsie and Mary Short.

Mr. Frederic Austin.

Miss Edith Penville (*Flute*).

Mr. E. Howard-Jones (*Pianoforte*).

The London Symphony Orchestra (*Strings*).

Conductor : Mr. Arthur W. Payne, F.R.A.M.

Accompanists :—

Miss Nellie Fulcher and Mr. Harold Brooke.

PROGRAMME.

OVERTURE ... "Bonduca" ... *Purcell* (1658-1695).

THE ORCHESTRA.

The music which Purcell composed for Beaumont and Fletcher's Tragedy of "Bonduca," was one of the last of the long series of music-dramas which he wrote for the stage; it was not produced until the year of his death.

The "Overture in C" commences with a short Maestoso movement, followed by a simple subject in fugal style; it concludes with a solemn Andante in the minor, in which, brief as it is, are found nevertheless some remarkable harmonies; at the close a chromatic descent of the bass under an inverted pedal point will not escape notice.

SONG ... ... "Now Phœbus sinketh" (*Comus*) *Arne* (1710-1778).

Mr. FREDERIC AUSTIN.

(*a*) ALMAND in F ... ... *Robert Johnson* (1540-1626).
(*b*) CORANTO in G minor ... ... *John Blow* (1648-1708).

THE ORCHESTRA.

Robert Johnson, famous as a gifted lutenist, was one of the most prolific and active composers of his time. Besides a number of melodious songs, he wrote music for dramas by Middleton, Shakespeare, and Ben Jonson, together with madrigals and courtly dance tunes. Johnson was in the service of Sir Thomas Kytson, of Hengrave Hall, Suffolk, and was requisitioned to superintend the music which the Earl of Leicester provided for Queen Elizabeth at her notable visit to Kenilworth Castle in 1575. The "Almand in F" appears in the Virginal book preserved in the Fitzwilliam Museum at Cambridge; its harmonies have been filled in, and the piece has been scored for strings for this occasion.

John Blow, one of the most famous organists of the Carolan and Jacobean period, besides being Organist of Westminster Abbey was Master of the Choristers of the Chapel Royal and of St. Paul's Cathedral. He wrote Masques, Odes, and a quantity of music in almost every style. Perhaps his most important work is "Amphion Anglicus," compositions for one and more voices, with accompaniments for a theorboe-lute, or other instruments, and a figured bass. The "Coranto" has been arranged for strings; it appeared in "A Choice Collection of Airs and Lessons, for the Harpsichord or Spinett," 1704.

PIANOFORTE SOLI ... (*a*) "Noel" ... *Balfour Gardiner.*
(*b*) Toccata Study ... *Norman O'Neill.*

Mr. E. HOWARD-JONES.

DUETS, (*a*) "My dearest, my fairest" (*Pausanius the Betrayer*) ... *Purcell.*
(*b*) "Two daughters of this aged stream" (*King Arthur*) ... *Purcell.*

Miss ELSIE SHORT and Miss MARY SHORT.

FLUTE SOLI (from Suite in F) (*a*) "Valse Gracieuse" ... *Edward German.*
(*b*) "Gipsy Dance" ... *Edward German.*

Miss EDITH PENVILLE.

RECEPTION, GROCERS' HALL—*continued.*

THE MONTHS ... "May and June" ... *Christopher Simpson* (D. 1669).

THE ORCHESTRA.

Christopher Simpson, the author of the famous "Compendium of Practical Musick," a text-book popular and many times reprinted during a hundred years after its first publication in 1665, was a distinguished player on the viol-da-gamba, notable as an executant as well as a theoretic musician. During the stormy period of the Revolution, Simpson joined the Royalist forces and fought under the command of Cavendish Duke of Newcastle in 1643. He was particularly skilful in the art of Playing on a Ground, and his work "The Division Violist" appeared in many editions from 1659 to 1712; one issue was put forth in Latin. (See previous remarks at page 23.)

The two pieces "May and June" are taken from a Suite, "The Months," the manuscript of which is in the Bodleian Library, Oxford.

SONG .... "L'esclave" ... ... *Lalo.*

Madame KIRKBY LUNN.

TRIO-SONATA in E flat, for two Violins and Pianoforte ... *Thomas Augustine Arne* (1710-1778).

Mr. W. H. REED.

Mr. W. H. EAYRES.

Mr. HAROLD BROOKE.

Despite the genius and undoubted gifts of the great Anglo-Saxon composer, not a few critics, headed by so distinguished an authority living at the time as Charles Burney, consider the secular music of Thomas Augustine Arne as in some respects superior to Handel's. His "Rosamund," produced in 1733, was the precursor of a long series of similar works. "Artaxerxes" kept the stage for nearly 100 years. "Alfred," in which occurs what may be termed our second National Anthem, "Rule, Britannia," was performed in 1740. There is a freshness, native grace and charm about Arne's music that few except those who have dived into the music of the past are aware of. Arne also composed a considerable amount of serious instrumental music for various instruments, solo and concerted. His fulness of melody, purity of harmony, admirable form, and sustaining interest are well displayed in his string Trio-Sonata. It is taken from a set issued about 1760. Thanks to a fresh edition with the chords filled in for the pianoforte, recently published by Messrs. Novello, this admirable piece of old English chamber music is again available for use. (See previous remarks at page 24.)

OVERTURE ... "St. Cecilia's Day" *William Boyce* (1710-1779).

THE ORCHESTRA.

The name of Boyce is very familiar to those acquainted with our Cathedral music, not only for his contributions to that rich store of noble music, but for the great work which he did in collecting and issuing early English Church music in score. The "Overture" played here, a bright, straightforward piece of vigorous music, quite independent of any Handelian influence, is prefixed to an "Ode to St. Cecilia." The work was performed by the Philharmonic Society of Dublin at their Music-room in Fishamble Street in 1744. The manuscript is preserved at the Bodleian Library, Oxford. (See previous remarks at page 24.)

SONGS... ... (*a*) "Ethiopia Saluting the Colours" ... *Charles Wood.*
(*b*) "Elëanore" ... ... *Coleridge-Taylor.*

Mr. FREDERIC AUSTIN.

RECEPTION, GROCERS' HALL—*continued.*

SONG ... ... "Maman, dites-moi" ... ... *Weckerlin.*

Madame KIRKBY LUNN.

PIANOFORTE SOLO ... ... "Waltzes" ... ... *Brahms.*

Mr. E. HOWARD-JONES.

FANCIES, Nos. 7 and 8, in D (in 5 Parts) ... *Richard Dering* (1570-1630).

THE ORCHESTRA.

Richard Dering was born in Kent *circa* 1570; he studied in Rome, and on returning to England was appointed Organist to the Roman Catholic Chapel of Queen Henrietta, consort of Charles I.

The "Fancies" played here differ considerably from the well-known Fantasias of Orlando Gibbons, pieces of austere contrapuntal music, seemingly without any very particular aim. Dering invents clear and definite subjects, usually three in each piece. These are assigned in turn to the five instruments. Although there is no development (as we understand the term to-day), yet the motives are subjected to ingenious and sequential treatment, and bold harmonies are employed; while between the thematic sections, small phrases of soft, sustained notes are introduced, suggestive of the coming change in the way of contrast which later music was to exhibit.

The Fancies are taken from a set of Part-books made by Jenkins (temp. James I.) in the possession of our member, T. Lea Southgate, who has scored the music from the old notation. They were played at one of Sir Frederick Bridge's recent University of London Lectures, probably the first time for the last 290 years.

An effort to revive the form has lately been made by our member, W. W. Cobbett, who has, through the Worshipful Company of Musicians, offered Prizes and Commissions for fresh English Phantasie Music, written in the idiom of to-day. The scheme has brought forth several excellent pieces of music by native composers.

DUET ... ... "I know a bank" ... ...*Horn* (1786-1849).

Miss ELSIE SHORT and Miss MARY SHORT.

INSTRUMENTAL PIECES
(*a*) "CORONATION" MUSIC ... ... *Locke* (1630-1677).
(*b*) AIRS VIII. and IX. "The Double Dealer" *Purcell* (1658-1695).

THE ORCHESTRA.

Matthew Locke, a chorister of Exeter Cathedral in 1640, early displayed his powers in writing music fresh in character and particularly melodious; eventually he became Composer in Ordinary to King Charles II. He wrote the music for several Plays, Anthems, Consorts for Viols, Songs, and Lessons of all sorts.

The work performed on this occasion is practically an example of early Coronation Music. It was played before King Charles II. on his progress through London from the Tower to Whitehall the day before his Coronation in 1661. It was evidently written for the cornets (zincken) and sackbuts (trombones), and may be regarded as an early example of concerted wind music. It has been adapted for playing on strings from a score in the British Museum.

The music to the play of "The Double Dealer" was written in 1693, a year in which Purcell was very busy with composition.

The Air in G minor is smooth, melodious music, while the following Vivace in B flat is trumpet-like in its strong accents and bright tone.

NOTE.

In determining the music for performance on this occasion, an effort was made to present pieces that might be regarded as typical of such early instrumental music as obtained in England during the period from the end of the sixteenth to the closing years of the eighteenth centuries. Apart from the popular music of the people, instrumental music may be said to have commenced with playing the sacred motetts and madrigals current in Elizabethan times, many of which bore on their title-pages the notification :—"Apt for Voices and Viols." Another feature prominent so far as the development of music for the keyboard instruments of the day was concerned, was the adaptation of popular songs and courtly dance measures for independent treatment. So successfully was this carried out, that there was gradually evolved the "Suite," *i.e.*, a set of brief, somewhat elaborated dance pieces following one another. Conjoined to some influence derived from the old Rondo form, the Suite led to the Sonata and Symphony ; thus classic music came into birth.

The earliest serious viol music in this country began with the "In Nomine's," written in 4, 5 or 6 parts. In all probability these pieces stood for an attempt on the part of their composers to provide for the viols some concerted string music of a contrapuntal nature, similar to that which the organist of the day gave forth when he "touched" the keys of his instrument, practically a voluntary extemporization on a well-known Plain-song or theme which the people heard in church. Hence the religious title, "In Nomine." There are still extant, in manuscript, specimens of these early attempts by Byrd and other serious composers. The form was, to take the Plain-song, assign it to one of the instruments, setting it out in long holding notes, and around this weave moving passages, forming together severe contrapuntal harmony. The composers eventually emancipated themselves from ecclesiastical and academic trammels. Instead of the Plain-song theme, they invented subjects for themselves ; these formed the themes for treatment. Together with freedom came a measure of independence, the introduction of fresh harmonies, and a more general secular interest n the text of the music.

The title "In Nomine" was dropped, and that of the "Fancie," or "Phantasy," took its place ; the pieces were still in one continuous movement until the time of John Jenkins, who in his later Fancies divided his music into sections, introducing fresh subjects in each division, and foreshadowing the rise of the Sonata with its separate and independent movements.

The time at disposal did not permit of the presentation of an "In Nomine," or a complete "Suite." An interesting specimen of the early Fancie had already been heard on Tuesday in the performance of one of these compositions from the pen of Orlando Gibbons, organist to King Charles I. There were however played two remarkable examples written by Richard Dering.

Concurrently with this composition of concerted string music for use in families possessing a "Chest of Viols" and performers, besides the ladies who played the Lute, a considerable number of pieces was provided for players on the Virginals, Clavichord and Spinet. For the most part they were couched in the developed dance forms, while fanciful titles were bestowed on some of the more independent pieces. It was a common practice of the time to make what are now termed "arrangements." Popular songs were turned into dances and *vice versa*. Very little was specially written for individual instruments. Adaptations were the rule. Composers, &c., made use of just what material was ready to hand for the immediate purpose of presentation ; so that we constantly find pieces stated as equally adapted either for the violin, hautboy and recorder, or bass viol, bassoon, and so on. The practice prevailed even in more elaborate mixed or "broken" music down to quite late times ; instruments were interchanged, and the music intended was adapted for the particular occasion. This is sufficient explanation of the custom of the period, of taking pieces that had obtained some popularity and setting them out in fresh dress. The few scores of instrumental music that remain, certainly from the time of Lawes to that of Purcell, are no sure indication of what was really played. If instruments other than the quartet of strings were available, these were made use of, the wood-wind in most cases only doubling the string parts. Not infrequently however we find set down in the music of Blow, and later in the works of Arne, *obbligato* wind parts of considerable importance. During the period of this latter composer instrumental music displayed an independence which laid the foundation for its advanced condition at the beginning of the nineteenth century.—T. L. S.

SKETCH HISTORY OF THE GROCERS' COMPANY.

The history of the Grocers' Company, perhaps the oldest of the City guilds, stretches back nearly a thousand years, although its first charter was not granted until 1428, by Henry VI. The Society seems to have been then mainly a social and religious institution, no mention being made in this early instrument of any trade obligations.

According to P. H. Ditchfield, the learned author of the "History of the City Companies of London," the Company had its origin in the ancient Guild of Pepperers, which was in existence in 1180 A.D., and was allied with the Spicers. These merchants carried on an important commerce with the East, and it is believed that they introduced the Lombard merchants, and were thus instrumental in establishing banking in England. In the year 1345 the Pepperers founded the brotherhood of the Fraternity of St. Anthony, to the honour of God and the Virgin Mary, St. Anthony and All Saints, for love and unity to maintain and keep themselves together. Twenty-eight years later the term "Grocer" was applied to the Company, the designation signifying one who dealt *en gros*—wholesale as distinct from retail business.

The management of the King's Beam, *i.e.*, the supervision of weights, was assigned to the Grocers, and also the garbling of spices and searching for bad drugs; and they exercised certain powers over the trade, ordering impure goods to be destroyed. The Grocers lost a good deal of their property at the period of the Reformation, sums bequeathed for what was termed "superstitious uses" going to the Crown, and their funds being often drawn upon by the Kings of that day, and never repaid. These forced loans were enormous. Charles I. had £10,000. Not infrequently they had to sell their plate and make heavy levies on their members. That the transactions of the Company were on a considerable scale may be inferred from the fact that after the Great Fire, which destroyed all their buildings, except fortunately the tower in the garden containing the charters and documents, they put forth an appeal for help to support the hospitals and many charities of which they were trustees. Parliament was asked for a grant of £20,000 for these purposes. Thanks to the liberality of its own members also, the Company tided over this period of financial embarrassment.

William III. restored this, amongst other City Companies, to something like its old status, and the King honoured the Grocers by accepting the office of Master. They were still badly off until 1693, when, on the establishment of the Bank of England, that undertaking became tenants of the Company's Hall and pecuniary affairs were permanently improved. The governing body of the early period was ambitious, and at all times claimed to garble throughout the whole Kingdom a large number of articles ranging from drugs to comestibles. They were the first purveyors of tobacco, being made responsible that it was not adulterated; that was anterior to the period when, in 1615, the Apothecaries petitioned for a separate incorporation. A new Hall was built in 1802, and some twenty years ago the present splendid building and new offices were erected.

The Company has no very old plate; such as was not melted in the Great Fire had gone to meet the exactions of the Royalists or demands of the Roundheads. They are rich only in muniments. Their trust income is small, while their large corporate funds are mainly devoted to the support of the Company's Free Grammar School and Almshouses at Oundle, Northamptonshire—original bequest of Sir William Laxton in 1556. The School has two divisions—a first-grade classical side, and a modern side in which science and engineering take the chief place. It required a capital outlay of £100,000 to establish this institution, which needs £3,000 a year for its support. There has also been founded a Middle-class Day School at Hackney, which affords a sound, practical education to boys. Further educational aid is afforded by a number of exhibitions tenable at the Universities.

The munificence of the Company has also been extended to the Church. Three churches in poor districts in London have been erected, and a liberal endowment assigned to each. In 1873 the Grocers built a new wing to the London Hospital, at a cost of £25,000. They subscribe generously to hospitals, asylums, orphanages and such public institutions, and have contributed considerably to the endowment of scientific research. An amount of £1,000 a year is allotted to persons engaged in original investigations in the various departments of science, thus helping to enrich the world of knowledge by such discoveries as may be made.

By the spirit which the Company shows in thus befriending public charitable objects, promoting education and research, and aiding religion, it stands forth as one of the most beneficial ancient Guilds of the City of London.—T. L. S.

CHORAL CONCERT.

(Queen's Hall, Langham Place, Thursday Afternoon, 1st June, 1911, at 3 o'Clock.)

THE HUDDERSFIELD CHORAL SOCIETY.

OFFICERS:—

President—Mr. John E. Webb.

Vice-Presidents—

Mr. F. A. Reed. Mr. E. J. Bruce, J.P.

Committee—

Mr. J. A. Wrigley, J.P.	Mr. Chas. Sykes, J.P.	Mr. W. Moxon
Mr. J. R. Mellor, J.P.	Mr. G. T. Rhodes	Mr. F. Bell
Mr. John Watkinson	Mr. A. Burnley	Mr. Chas. Bentley
Mr. W. L. Wilmshurst	Mr. W. Johnson	Mr. W. Shambrook
Mr. F. W. Thornton, M.R.C.S.	Mr. G. Threappleton	Mr. T. Shires
	Mr. S. Smith	

Treasurer—Mr. C. J. Binns.

Librarian—Mr. Jonathan Lee.

Organist—Mr. J. Edgar Ibeson.

**Conductor*—Dr. Henry Coward.

Hon. Secretaries—

Mr. J. Eagleton. Mr. W. Dawson.

* At date of the Congress, on a World Tour with his Sheffield Choir.

The Huddersfield Choral Society was founded in 1836. Its stated object then was the performance of "Sacred and Choral music," and throughout its long and honourable history it has identified itself with oratorios and other large choral works. Dr. Coward was appointed Conductor in the season 1901-02, and under his skilful guidance the Society has made great progress. As he left the country in March on a world-tour with his Sheffield and other choralists, he was unable to accept any responsibility for the present performance. Since his absence, the Choir has been rehearsed by Dr. W. G. McNaught and by Mr. J. E. Ibeson (the organist of the Society).

In inviting the Huddersfield Choir to sing during the International Musical Congress, the Congress Committee considered that foreign visitors and others would be glad to hear a specimen of Yorkshire singing. The fact that a provincial choir was thus singled out is not to be held to imply that musical organizations in London could not have furnished an acceptable performance. It seemed desirable that country and town should be represented at the Congress.

All the Choral Music was performed unaccompanied except the first and last numbers.

Conductor—Dr. W. G. McNaught.

Organist—Dr. W. G. Alcock.

Accompanist (Pianoforte)—Mr. William Murdoch.

PROGRAMME.

CHORUS, "Soul of the World" ... ... *Purcell* (1658-1695).

This is from the cantata, "St. Cecilia's Day." It was included in the programme at the suggestion of a correspondent of *The Times*, who said that "the chorus would make the most inspiring motto which any musical festival could possibly have," and that "it should be sung and loved wherever Choral music is practised." (See page 23.)

ANTHEM, "Hosanna to the Son of David" ... *Orlando Gibbons* (1583-1625).

Orlando Gibbons was born at Cambridge in 1583. In 1604 he became organist of the Chapel Royal. He was associated with Byrd and Bull in the production of the collection of music for the Virginals published under the title "Parthenia." His compositions for the Church are distinguished by breadth and nobility. Gibbons was organist of Westminster Abbey from 1623 until his death in 1625. (See page 20.)

MOTET FOR DOUBLE CHOIR, "In Exitu Israel" ... *S. Wesley* (1766-1837).

Samuel Wesley (father) was a precocious genius. He developed great skill as an organist. He was a devoted student of Bach, and did much to establish that composer's fame in this country. One of his most notable contributions to ecclesiastical music is the setting of the 114th Psalm presented on this occasion. It displays his facility of contrapuntal device and his power to express by sombre harmonies the awesomeness inspired by a great and solemn event.

ORGAN SOLO, Prelude and Fugue in D major ... *J. S. Bach* (1685-1750).

Dr. W. G. ALCOCK.

MOTET FOR DOUBLE CHOIR, "Sing ye to the Lord"
(Singet dem Herrn) ... ... *J. S. Bach.*

MADRIGAL, "The Lady Oriana" ... *John Wilbye* (FL. 1598-1614).

By general consent John Wilbye is considered the chief ornament of the English Madrigal school, which attained its zenith about the time of the reign of Queen Elizabeth (1558 to 1603). "The Lady Oriana" is one of the celebrated set of 25 Madrigals called "The Triumphs of Oriana," published in London by Thomas Morley in 1601, to which the chief composers of the period contributed. The words are all intended to give expression to praise of the achievements of the great Queen's reign. (See page 21.)

HYMN, "O Gladsome Light" ... ... *Sullivan* (1842-1900).

(From "The Golden Legend.")

DUET, "Elegiac Variations for Pianoforte and Violoncello"

Donald Francis Tovey.

Pianoforte ... Mr. DONALD TOVEY.
Violoncello .. Mr. PERCY SUCH.

CHORAL CONCERT—*continued.*

GLEE (S.A.T.T.B.B.), "The Cloud-Capp'd Towers" *R. S. Stevens* (1757-1837).

Stevens was educated in St. Paul's Cathedral School. He distinguished himself greatly as a composer of "Glees," a form of vocal composition that succeeded the Madrigal. The piece here sung gains its imposing and impressive effect entirely by diatonic means.

MADRIGAL (S.S.A.T.T.B.), "As Vesta was from Latmos hill descending."
Thomas Weelkes (D. 1623)

This is another of the Madrigals from "The Triumphs of Oriana." It is more than usually varied in its construction, and is one of the best specimens of Thomas Weelkes's style. The chief feature of its thematic treatment is the augmentation of the last theme used. As an imposing climax, the bass greatly expands the note-values, and meanwhile the original theme is employed canonically by the other parts. (See page 22.)

MADRIGAL, in eight Parts, "Great God of Love" *Pearsall* (1795-1856).

R. L. de Pearsall devoted his musical powers to a reproduction of the Madrigalian idioms in which he had steeped himself. Many of his compositions in this style are regarded as fit to be compared in a manner with the gems of the older Madrigals. A small but noticeable point is the fact that in bar 33 all the notes of the scale are sounded simultaneously.

BALLET (S.S.A.T.B.), ... "Fire, fire, my heart" ... *Thomas Morley* (1557-1603).

This spirited Ballet is a great favourite with choral societies. Its features are an extraordinary rhythmic vitality relieved by an expressive *dolce* passage. It ends in a remarkably gay *Fa la la.*

ORGAN SOLO, Choral Song and Fugue ... *S. S. Wesley* (1810-1876).
Dr. W. G. ALCOCK.

Samuel Sebastian Wesley was a son of Samuel Wesley (see page 38). His contributions to organ and ecclesiastical music are of striking merit and among the best by British composers.

CHORUS, "Then round about the starry Throne" ... *Handel* (1685-1759).
(From the Oratorio "Samson.")

SECOND ORCHESTRAL CONCERT.

(Queen's Hall, Thursday Evening, 1st June, 1911, at 8 o'Clock.)

PROGRAMME.

The London Symphony Orchestra.

Director of Rehearsals:—Mr. Dan Godfrey.

Symphonic Poem ... "The Shepherd" ... ... *W. H. Bell.*

(Conducted by the Composer.)

This work was written in 1907, and first performed in January, 1908, at the Illuminated Symphony Concert given by Herbert Trench, the author of the poem on which the work was founded. Subsequently re-written, it was performed in its new form at a Philharmonic Concert at the end of 1910.

Orchestral Piece ... "Phantasy of Life and Love" ... *F. H. Cowen.*

(Conducted by the Composer.)

(This work was brought to its first hearing at the Gloucester Festival in September, 1901.)

Songs { *a.* Recit., "Thy hand, Belinda" ... ...
Aria, "When I am laid in earth" (*Dido and Æneas*)
b. Scena, "Mad Bess" ... ... } *Purcell.*

(Orchestrated and Conducted by Sir Charles Stanford.)

Miss Muriel Foster.

Second Symphony (in E flat), Op. 63 ... ... *Edward Elgar.*

(Second Performance.)

(Conducted by the Composer.)

Elgar's first Symphony was produced in December, 1908; in November, 1910, was produced his Violin Concerto; and there was here welcomed the second Symphony, in E flat, performed for the first time the week before, on the 24th of May, 1911, at the "London Festival."

Song ... ... "Onaway" (*Hiawatha*) ... *S. Coleridge-Taylor.*

(Conducted by Mr. Dan Godfrey.)

Mr. Ben Davies.

Overture ... ... "The Wreckers" ... *Ethel Smyth.*

(Conducted by the Composer.)

SECOND ORCHESTRAL CONCERT—*continued.*

a. Valse Gracieuse } from Symphonic Suite in D minor ... *Edward German.*
b. Saltarelle }

(Conducted by the Composer.)

This (the "Leeds" Suite), in its complete form, is as follows:—

I. Prelude (*Allegro moderato* $\frac{4}{4}$).
II. Valse Gracieuse (*Allegretto* $\frac{3}{8}$).
III. Elegy (*Andante* $\frac{3}{4}$).
IV. Saltarelle (*Presto* $\frac{6}{8}$).

Symphonic Poem No. 6, "Villon" ... ... *William Wallace.*

(Conducted by the Composer.)

Françoys Villon, the French poet of the 15th century, has been made known to English readers through the translations of Swinburne, Rossetti, and Payne, while Henley and R. L. Stevenson have recorded their impressions of his personality.

In this work the composer aims at reflecting some of the moods that are met with in Villon's poems.

RECEPTION BY THE "*DAILY TELEGRAPH.*"

Shortly before midnight on Thursday, 1st June, 1911, members of the Congress concluded a long day's activities with a visit to the offices of the *Daily Telegraph.* In the absence of Lord Burnham in the country, and of Colonel the Hon. Harry Lawson, M.P., who was with his regiment, the Royal Bucks Hussars, in camp at Blenheim Park, the company, numbering some 250, were received in the advertisement hall by the Editor and members of the staff.

The guests were conducted through the editorial rooms on the first floor, and the library and sub-editorial departments on the second and upper floors. The visitors had an opportunity of witnessing the manifold processes involved in the production of a twenty-four page issue of the *Daily Telegraph.* Having inspected the composing-room, which contains the largest installation of linotype machines of any single newspaper, they saw the locking-up of the last formes before these were transferred to the foundry. In the latter was seen the whole process of the making of the matrix and the production from it of as many plates of each page of the paper as are required for the several printing machines. Many of the guests evinced much interest in the autoplate machine, by which the stereo-plates, properly trimmed and planed exactly to scale, are automatically produced at the rate of three per minute each machine.

Descending to the machine-room, the visitors saw the final stage of the mechanical processes by which a great daily journal is produced.

A small orchestra was placed in the advertisement hall, and rendered a miscellaneous programme. The advertisement hall, and the rooms and corridors set apart for the reception of the visitors, were decorated with palms and flowers, and refreshments were served from eleven to one o'clock.

CHAMBER MUSIC CONCERT.

(ÆOLIAN HALL, FRIDAY AFTERNOON, 2ND JUNE, 1911, AT 2.30 o'CLOCK.)

IDYLLS, Three Pieces for String Quartet ... ... *Frank Bridge.*

I.—*Adagio molto espressivo; Allegretto moderato—Adagio.*
II.—*Allegretto poco lento.*
III.—*Adagio.*

THE WESSELY QUARTET
(MESSRS. WESSELY, SPENCER DYKE, TOMLINSON AND PATTERSON PARKER).

SONATA in D minor for Pianoforte. First movement ... *Arnold Bax.*

MISS MYRA HESS.

SONGS
- "A Sea-Spell" ... ... *Hubert Bath.*
- "Lilacs" ... ... *Norman O'Neill.*
- "Spring Twilight" ... ... *Ernest Walker.*

MISS GRAINGER KERR.
(Accompanied by MISS MARJORIE ADAM.)

STRING QUARTET in A minor ... ... *John B. McEwen.*

I.—*Allegro marcato.*
II.—*Andante quasi adagio.*
III.—*Vivace.*
IV.—*Allegro vivace.*

THE WESSELY QUARTET.

PIANOFORTE SOLOS
- Prelude in E flat ... ... *Paul Corder.*
- "Elves" ... ... *Tobias Matthay.*
- "Danse Nègre" ... ... *Cyril Scott.*

MISS MYRA HESS.

ADAGIO from Suite for Viola and Pianoforte ... *Benjamin Dale.*

MR. LIONEL TERTIS and THE COMPOSER.

SONGS
- "Cradle Song" ... ... *Arthur Hinton.*
- "Eldorado" ... . *Richard Walthew.*
- "Blow, blow, thou winter wind"... ... *Roger Quilter.*

MISS GRAINGER KERR.
(Accompanied by MISS MARJORIE ADAM.)

SEPTET for Strings, Wind and Pianoforte ... ... *York Bowen.*

THE WESSELY QUARTET:
MR. C. DRAPER (Clarinet), MR. BORSDORF (Horn), and THE COMPOSER.

N.B.—The above-named works were all by living British Composers.

SPECIAL PERFORMANCE AT WESTMINSTER CATHOLIC CATHEDRAL.

(Friday Afternoon, 2nd June, 1911, at 4.30 o'Clock.)

EARLY ENGLISH CHURCH MUSIC, LATIN WORDS.

Motet (MS.) for five voices ... "O vos omnes" ... ... *Anon.*

This motet is scored from a set of part-books in the British Museum, of the time of Henry VIII. The grave sweetness of the music is suggestive of Tallis, but no composer's name is given.

Motet for six voices ... "Quem vidistis pastores" *Richard Dering* (1570-1630).

Richard Dering was a member of an ancient Kentish family. Like Peter Philips he was obliged to flee abroad at the Reformation, and took up his residence at once in the Netherlands. He published at Antwerp (1597) his "Cantiones Sacræ." He returned to England in 1610, and graduated as Mus. Bac. at Oxford. He appears as organist to the English nuns at Brussels in 1617. In 1618 he published his "Cantica Sacra" for six voices, and some Canzonets followed in 1620. After the marriage of Charles I. he became organist to Queen Henrietta Maria, who had her own private chapel where the Roman rite was followed. He wrote music in the monodic style, as well as some madrigals. Except to a few scholars he has remained unknown to Englishmen. Several of his motets have always been in use in Westminster Cathedral, but to Sir Frederick Bridge, in his "Gresham Lectures," is due the credit of reviving public interest in the composer and his works. The present motet is one of several edited by Sir Frederick Bridge. (See previous remarks at page 34)

Agnus Dei, from a six-part Mass entitled
"Euge bone" ... ... *Christopher Tye* (c. 1498-c. 1572).

From the name which Tye gave to his six-part Mass, it might be supposed that it was founded upon a theme taken from some hymn or plain-song in use in the church. It appears however that this was not the case. There was, it is true, an Antiphon, "Euge serve bone," which was used in the Sarum Breviary on festivals of confessors and bishops outside the Easter festival, and is also found in the Roman Breviary; but (apart from the fact that the words of the Antiphon are "Euge serve bone" and not "Euge bone") the music to which it is set appears to be quite distinct from the theme on which Tye's Mass is based, this being probably a theme of his own invention. It is not known when Tye composed this Mass, but it has been suggested that it may have been written as his exercise, either for the degree of Bachelor of Music (1536) or Doctor of Music (1545) at Cambridge. On both occasions he was expected to write a Mass, as is shown by the Graces for the degrees. His "Euge bone" Mass is to be found in a set of six part-books, which is now preserved in the Bodleian Library, and has long been the principal treasure of the Oxford Music School collection.

At the Reformation, Tye (together with Merbecke and Testwood) became a Protestant. He took the Anglican orders of Deacon and Priest in the year 1560, and was presented to the living of Doddington-cum-Marche, in the Isle of Ely. Henceforth he lived the life of a country clergyman.

Tye's music is characterized by easy melodic flow, more suggestive of the suave Italian school than of the rugged North. If his subjects lack the individuality of those of Byrd, he uses them skilfully, and obtains broad and rich effects by the skill with which he masses his voices. The first printed edition of this Mass was issued by our member, G. E. P. Arkwright. The edition used on this occasion is one prepared for church use by our member, R. R. Terry.

BENEDICTUS from a four-part Mass ... *Thomas Tallis* (c. 1515-1585).

Tallis is a composer occupying the peculiar position of being a household word amongst Englishmen, while his music is almost unknown to them. His skill as a contrapuntist is evidenced by his motet "Spem in alium non habui" in forty real parts. It was edited by A. H. Mann, of Cambridge, in 1888, and one or two performances of it are on record. To the average Englishman however he is only known by his "Responses" and "Evening Hymn" in canon (one of his eight tunes in the eight modes with melody in the tenor contributed to Archbishop Parker's Psalter). A service in the Dorian mode and about half a dozen anthems (mostly adapted from the Latin) are in use in Anglican Cathedrals. But the bulk of his music (mostly to Latin words) still lies buried in museums and libraries. What has already found its way into print is by no means his best. His "Lamentations" for five voices are annually sung at Tenebræ in Westminster Cathedral. They are noble in conception and pathetic to a degree. The Mass from which this extract is taken is found in a set of MS. part-books in the British Museum. It was scored for Downside Abbey choir in 1898 by R. R. Terry, and has recently been published.

A LAMENTATION (MS.) for five voices ... *Robert White* (c. 1530-1574).

Robert White shares the fate of many other renowned musicians of his time. His works are practically unknown to his countrymen of the present day. This neglect is the more remarkable seeing that his music shows him to be the equal of any of his contemporaries. He died twenty years before Palestrina and di Lasso, and could therefore have owed nothing to their influence. His "Lamentations" are sung annually at Westminster Cathedral at Tenebræ. He was held in the greatest esteem by his contemporaries. In the MS. part-books at Christ Church Library the copyist has written at the end of White's "Lamentations":—

Non ita mœsta sonant plangentis verba prophetæ,
Quam sonat authoris musica mœsta mei.

White died of the plague (which also carried off three of his children) in 1574, and was buried at St. Margaret's, Westminster. The most complete biography of White is that by G. E. P. Arkwright in the new edition of Grove's "Dictionary." The extract from the "Lamentations" which was here performed forms a small fraction of the entire work.

MOTET (MS.) for six voices ... "Hæc dies" ... *William Byrd* (c. 1542-1623).

Byrd (see page 20) was a voluminous writer, and most of his music still remains in MS. He published two collections of "Cantiones Sacræ," three Masses, and two volumes of "Gradualia" (*i.e.*, musical settings of the "Proper" of the Mass), besides much vocal music to English words. The Masses are all now in print, but the second volume of "Cantiones Sacræ" and both volumes of the "Gradualia" exist only in separate part-books, copies of which are in the British Museum and elsewhere. They have however been repeatedly performed in Westminster Cathedral from MS. scores. Byrd's Mass for five voices places him at once in the front rank of polyphonic composers of every country. As in the case of his contemporaries, much of his music was adapted after his death to English words, his two best-known anthems, "Bow Thine ear," and "Lord, turn Thy wrath," being adaptations of the motets "Civitas sancti tui" and "Ne irascaris" respectively. With the grave tenderness of Tallis, the smooth ease of Tye, and the pathos of Robert White, he combined a more pronounced dramatic instinct. This motet (from Vol. II. of "Cantiones Sacræ") is the very embodiment of the jubilation of Easter.

MOTET (MS.) for four voices "Ave Regina" ... ... *William Byrd.*

This motet is from Vol. I of the "Gradualia" and is the Antiphon of Our Lady, from Compline on the feast of the Purification, to Maundy Thursday.

PERFORMANCE AT WESTMINSTER CATHEDRAL—*continued.*

MOTET for five voices ... "Ave Maria" ... *Robert Parsons* (D. 1570).

Little is known of Parsons, save that he entered the Chapel Royal in 1563, and was drowned in the Trent at Newark, January 19th, 1570. His music is to be found in MSS. in Christ Church Library, the British Museum and elsewhere. He must not be confounded with Robert Parsons, a Vicar Choral of Exeter in 1634. Several mannerisms in this "Ave Maria" are suggestive of Tallis. The motet was edited from a British Museum MS. by R. R. Terry, and recently published.

MOTET (MS.) for five voices "O amica mea" *Thomas Morley* (1557-1603).

Morley wrote but little church music. His title to fame rests on his madrigals and ballets. His contributions to the Fitzwilliam Virginal book show his skill in instrumental composition. This motet is given (in parts) in his "Plaine and easy Introduction to Musick." It is a charming setting of words from "The Canticle of Canticles."

MOTET (MS.) for five voices, "Alma Redemptoris mater" *Peter Philips* (D. about 1633).

Peter Philips (known also by his Latinised name of Petrus Philippus and his Italianised one of Pietro Filippo) was an Englishman, who, during the Reformation troubles, took up his residence on the Continent and became a priest. In the latter part of the 16th century he became Canon of Bethune in French Flanders, and is known to have spent some time in Italy. On his return to Flanders he became an organist in the vice-regal Chapel of the Archduke and Duchess Albert and Isabella, governors of the Low Countries. In 1610 he was appointed a Canon of the collegiate church of St. Vincent at Soignies. He was an accomplished madrigal writer, and is chiefly known in England by those compositions. He wrote much ecclesiastical music, which, like his madrigals, was published abroad. His style approximates more closely to that of the Flemish composers, of whom Sweelinck is a fair type, than to that of his English contemporaries. Burney credits him with invention of the "fugue," the example in question being contained in the Fitzwilliam Virginal book. This motet is the Antiphon of Our Lady from Advent till Candlemas. It is contained in his "Cantiones Sacræ," one of the very few complete sets of part-books of which is in the Royal Library at Buckingham Palace. By permission of his late Majesty King Edward VII., a complete MS. score of the "Cantiones" was made by R. R. Terry, and the whole of the motets were subsequently performed in Westminster Cathedral. Philips does not often use plainsong subjects in his "Cantiones," but here may be noticed the words "Sumens illud ave" set to the same Gregorian notes as occur to the same words in the hymn "Ave Maris Stella."

MOTET for five voices and organ, "Salvator mundi" ... *John Blow* (1648-1708).

John Blow was one of the first set of "Children of the Chapel Royal" on its re-establishment (with Henry Cooke as choirmaster) in 1660. He would appear to have begun composition as a choir-boy, in conjunction with his more distinguished fellow-chorister Pelham Humfrey. At the age of twenty-one he was appointed organist of Westminster Abbey, but was displaced in 1680 to make way for his pupil, Henry Purcell. On the death of Purcell in 1695, Blow was re-appointed to the post. Blow was a voluminous composer, but much of his music remains in MS. He is not exactly an "early" English composer. The present example however is so much superior to most of his published compositions, that it was thought well to include it in the programme. (See previous remarks at page 32.)

Conductor - Dr. R. R. TERRY.

At the Organ - Dr. G. F. HUNTLEY.

BANQUET AT THE SAVOY HOTEL.

(On Friday, 2nd June, at 8 o'Clock.)

The Lord Mayor, the Right Hon. Sir Thomas Vezey Strong, presided at this function, and there were about three hundred Ladies and Gentlemen present.

The usual loyal toasts to The King and the members of the Royal Family having been drunk, the Lord Mayor said :—

I have now the honour of proposing another toast—the toast of Kings, Emperors, Presidents and Governments represented by all the delegates and visitors here assembled. It is a tribute of our respect, and with our sincerest wishes that they may ever vie with each other in the gentle arts of peace alone. (Applause.)

The toast having been drunk with much enthusiasm, the Lord Mayor continued :—

I have heard it said that we in England take our pleasures sadly, but this company, at any rate, does not follow that lead. I propose now the next toast, the toast of the evening. It is : Continued success to the International Musical Society. (Cheers.) This is an Association, which embraces musical people from all parts of the civilised world. It excludes none, and welcomes all who are devoted to the art of music, and the British section of the Society is doing itself the honour of entertaining the present large and distinguished company as their guests. The International Musical Congress enjoys the patronage of His Majesty The King (Cheers); it has secured the services of that charming personality, Mr. A. J. Balfour (Cheers), as its President—a man who graces everything he touches, and adorns every movement with which he is associated. It possesses the advantage of having my friend Sir Alexander Mackenzie as President; it enjoys the further distinction of having Mr. Alfred Littleton as Deputy Chairman of the Executive Committee of the Congress; and comprises within the limits of its committee practically every well-known musical man in this country. If anything were wanted to add to its completeness, that was supplied when they secured Dr. Charles Maclean and Dr. W. G. McNaught to act as honorary secretaries. There are many others associated with this movement that I should like to name, but may it be allowed to suffice if I say that the various assistants and that important personage, the treasurer, Mr. C. E. Rube, are all worthy associates of the gentlemen whom I have already named.

If anything still remains to complete our satisfaction as to this interesting Congress, it is supplied by the fact that the Government of our country has for the first time in its history associated itself with such a gathering of musicians, and given to the movement the important sanction of official endorsement. (Cheers.) Under these circumstances, ladies and gentleman, I can with the greatest ease and sincerity most heartily congratulate all concerned in being associated with an unique occasion; and in proposing this toast I assure all the delegates and visitors who are here assembled, and especially those who come from foreign countries, how much we appreciate the honour they confer upon music, and on England in particular as the host, and how much we have enjoyed the advantages of their Company and the contributions which they have made to the various discussions of the week. Having said so much—which I not inappropriately do, as I have the honour of holding a representative office—I can with all the influence which my ancient office affords add weight to the welcome of the people of London, and through London add the rest of our Empire, to all our foreign visitors here to-day. (Cheers.) I think it must be apparent to all that music is a fitting subject for international discussion. Music, like all arts, has no recognition of boundary, of parish, country, empire, or hemisphere. It is common to all people. If discord was introduced at the Tower of Babel, it is the high ambition of music to reduce that discord to harmony (Hear, hear), and approach all nations with an international language tending to secure international amity. If I may suggest one more thought it is that music knows no class. It is the friend of the poorest man, it is indeed the chief solace of the poorest. (Cheers.) It is the privilege of the rich, it is the necessity of the poor (Cheers), and it is a blessing to all who drink of its sweetness. Happily in this country we are constantly and every day endeavouring to spread the influence of music, until at the present time no elementary school in the country is allowed to draw a grant from the Government that does not at least devote a certain amount

of time to the teaching of the ennobling art of music. (Cheers.) We want to enlist not only the sympathies but the help of all who can spread the magic of music. We in England have been devoting our time to the special study of the promotion of friendship with all countries, and I conceive no agency, I can imagine no missioners more likely to secure success in the development of that desirable end than you—the missioners of music. Let our aim and our ambition be international harmony, and let us do all that we can towards that end, and not cease until we have accomplished by our own individual efforts that great object, and then we may pray that come it may, as come it will, when "Man to man the world o'er shall brithers be for a' that." (Loud cheers.)

Sir Alexander Mackenzie said:—

My Lord Mayor, my Lady Mayoress, my Lords, Ladies and Gentlemen, you will of course understand that it is the accident of office which bestows upon me the honour of replying in the name of this widespread Society to a toast which has been proposed by the Lord Mayor in such excellent and humorous, and, let me add, impressive terms. Coming as they do from the chief representative of the City of London, they are to us especially grateful and encouraging, and I beg to assure him of our hearty appreciation of his amiable and generous words. We are all devoted to the service of the art of music, and each one of us in our respective lands is working in the interest of music, and it is that cosmopolitan spirit and international intent which has been the means of once more drawing us so happily together. It is just that great underlying idea which has always appealed so very strongly to me, and which proves and declares that this Society is fulfilling its mission and achieving the great object of its existence. (Cheers.) We thank you, Sir, for your amiable and generous words, and I hope you may prove a real prophet in your wishes concerning our future. In my turn I also have a toast to propose, and I do not mind freely confessing that it has been weighing on my soul all day long, and I venture upon it with some diffidence because I rather fear that the subject of my toast, which is "The health of foreign visitors," might possibly, after the strenuous endeavours of this most exhilarating week, bear a somewhat more than usual significance, and might in fact induce even sympathetic inquiry. I felt uneasy until I had obtained some accurate knowledge of the real state of the feeling of our guests towards us at this juncture, which is practically the end of the Congress. (Laughter.) But I am enormously relieved to find that, judging by the amiable expression on their faces and by the noises they have made, and by such hurried scraps of conversation as I have artfully contrived to hold, that I have very largely under-estimated their powers of endurance, and I certainly have not done anything like justice to their Spartan-like patience, which seems to be almost unlimited. You all know that mutual instruction is the avowed object, indeed one of the specific objects of our Society, and an insatiable and unslakeable thirst for knowledge is the chief characteristic of members. I fancy that in one important direction at least we certainly have done our very best to provide a good deal which must have been unfamiliar to the majority of our friends. You will perceive that I am gently and delicately approaching the subject of native music. (Cheers.) It is very gratifying to me that all this British music with which they have been regaled has had no more serious effect upon them than of producing in a few of the least robust a mild attack of home-sickness. (Laughter.) But whatever the effect or the result may have been I assure you our intentions have been strictly honourable. In fact, we have kept back a good deal which we might have let you hear. It would certainly have been easy for us to let you hear a great deal more of a similar kind if time had permitted. Our restraint was certainly not due to lack of material. But speaking more earnestly, a great many of the most worthy names which might have been included in our schemes have had to stand aside simply because there was no room for a great number of instrumentalists and singers in this country of whom we are justly proud. I take the safe opinion on musical history of my friend Sir Hubert Parry, who predicts that this country is going to be, as it was in the Elizabethan days, a nest of "song birds"—that I believe is his favourite expression. I follow at a very humble and respectful distance, and would inquire if it has not already become so? "The sweet fowles that makén melody," as Chaucer says, are already very numerous, and of every variety in song and feather. There are those purely English nightingales and thrushes which warble so tenderly and tastefully. There are also those Celtic cocks that "craw" (Laughter), and there are a great many other birds more difficult to classify. (Renewed laughter.) You will admit then that we have a very large nestful in full concert, and Sir Hubert and I know a great many young "cheepers" who are trying to make their voices heard. After all, the casualties have been very few, and our friends seem, judging from appearances, to have survived it all. (Laughter.) Unbroken good humour still prevails, and I think I can present this toast to you in the customary more expansive and figurative sense. I have a very vivid memory of our meeting two years ago.

In fact, it is never out of my mind, and I well recollect my part in the Conference with reference to the projected English Congress. The promise I made was this: That without attempting to vie with the brilliant artistic entertainments which we had, in point of cordiality at least the reception by my colleagues here would not be one whit behind that which we received in the amiable city of Vienna. (Cheers.) The eminent and distinguished guests who have honoured us by their presence have been truly and sincerely welcome (Cheers), and I would like to thank those upon whom the responsibilities for these days have chiefly rested—and they were not small—for having risen to the occasion, and for the quick and ready response to our call, and to express our thanks for the generous support we have received from the lovers and upholders of music in London. It is entirely by their aid that we have been able to carry out the general scheme of the Conference. This, it may be said, is a matter which chiefly concerns ourselves and has no business here, but I think differently, because it very directly proves that this country has abated not one jot the warmth which it has extended throughout the centuries to music in this land. As for ourselves, our genial intercourse and the personal intimacy we have enjoyed during these days will be a pleasing and lasting memory. Old friendships have been cemented and many new ones have been found and formed, and surely mutual understanding, reciprocity, and what is still better, good-will, will be the inevitable and natural result of this happy Congress. (Cheers.) And to conclude, in order that our friends may carry home with them a kindly remembrance of us, and, I trust, of our endeavours to make this Congress a not unsuccessful one—that is the burden of the toast which I know will be received with the greatest enthusiasm, I beg to couple with it the names of three distinguished representatives of foreign countries who will reply. They are: Professor Hermann Kretzschmar, of Berlin; Professor Guido Adler, of Vienna; and Dr. Jules Ecorcheville, of Paris. And now, ladies and gentlemen, I will ask you to drink the health of our foreign guests upstanding, and with all the enthusiasm at your command.

Professor Hermann Kretzschmar said:—

My Lord Mayor, my Lady Mayoress, my Lords, Ladies and Gentlemen: Our Congress is coming to its end, and the foreign members of this Society must prepare themselves for saying good-bye. This is rather a difficult matter, for to see England and to love England is one and the same thing. (Cheers.) Nobody can leave this marvellous country without a strong desire to return to it and stay here for ever. I do not intend to narrate the virtues and the charms of England, but among its characteristics there are three points which impress themselves so deeply that I cannot avoid making mention of their excellence. The first is the greatness and the majesty of the British Empire, a majesty speaking to us by public monuments as well as by the whole-souled English life. The second point is the character of this Empire and the character of London, with its splendid contrasts, with its enormous traffic in the streets, and close by its parks with their wonderful trees. The third point is the human spirit of the London inhabitants, the spirit beginning with the kindness of the poor to animals, and culminating in the well-known hospitality, the hospitality which makes a stranger feel at home as soon as he arrives, and regards him as quite an old friend. From this Congress and from the hospitality we have derived the combined benefits of English art and English heart. I want to tell you how much we feel obliged to our English hosts. I beg to thank our Chairman of this evening, and to thank Mr. Balfour and our dearly loved President, Sir Alexander Mackenzie, and all the other members of the Committee of this Congress. (Cheers.)

Professor Guido Adler said:

An old proverb tells us, "nemo propheta in patriâ." And yet I was able here at the commencement of the Congress to speak some prophetic words about the happy course which lay before our Festival. I said them in the University where I have during this week found a second home, because I indeed find myself anything but a stranger. Your artistic offerings, your social gatherings, have been so successful, so charming, that we your guests will return with the very best recollections to those homes where we again will cease to be prophets. If there may have been added to the harmony of our scientific discussions a few dissonances, it was—according to Sir Hubert Parry—only a necessity, because ugliness is but the corollary of beauty. We human beings cannot very well exist without a little dissonance. In any case these dissonances introduced themselves strictly according to the modern tendency in Art—they certainly were not prepared. But here, my dear English friends, they have all been resolved into sweet consonances. Let me heartily thank you for your amiability and hospitality. Believe me, these days in London will be remembered among the happiest of my

life. Beautiful without the least aftertaste, or afterthought of anything unpleasant. May we meet again soon. And I lift my glass in a spirit of thankfulness to drink the health of the Executive Committee and the British Section, the President, and all its members, who have shown us much kindness and good-fellowship.

Dr. Jules Ecorcheville said :—

I need hardly say that I would never have consented to speak on this occasion, after the toasts proposed by such eloquent orators, had I not been called upon to convey to you the official message of good-will from the French government and the sympathies of those of our colleagues who have unfortunately been prevented from crossing the Straits and taking part in our work.

There is no country in which the progress of English music and of all the sciences that appertain to that art is followed with greater attention and interest than in France. Our musical researches often bring to mind the distant period when the English minstrels used to cause a sensation at the court of our Dukes of Burgundy. We have preserved the memory of your admirable lutenists and viol-players, who frequently brought us the elements of a new art. Quite recently there was founded in Paris the British Music Society, whose purpose is to reveal to us the work of your modern masters; and, a few days ago, I attended a meeting organized by the Société des Amis de la musique, a meeting of English "virginalists," which the English ambassador, Sir Francis Bertie, was good enough to honour with his presence.

Again, when we return to France, overwhelmed with kind attentions and lost in admiration of the sumptuous welcome that you have given us, we shall be inundated with questions, giving still further proof of the lively curiosity which our fellow-countrymen feel with respect to your art.

What other reply shall we make, gentlemen, except that this all-too-short week has enabled us to recognise in English music the qualities which make the glory of England? In the first place there is that mixture of races that give to the Islanders the poise of their character. Have we not seen represented in one and the same programme the Scotchman Sir Alexander Mackenzie, the Irishman Sir Charles Villiers Stanford, the Welshman Sir Hubert Parry, and the man from the midlands, the Anglo-Saxon Sir Edward Elgar.

Moreover,—and this is a truly English characteristic—your music is wholesome. It avoids that perpetual sense of irritation with which Continental music is afflicted, that aggressiveness which at least in France gives the impression that our music is always, so to speak, levelled vindictively at someone! Your art is that of a people of sporting habits, which pays more attention to its muscles than to its nerves.

Finally, English music is essentially hospitable, and this is the feature which it carries best of all. Even in the 18th century you provided a splendid example of musical assimilation in giving to Handel the world-wide glory which he would never have won but for you. Now, we can say here, at a gathering of musical historians, that Handel's music is the music of all Europe, the music of every country, brought together by a powerful hand and welded by genius. The source of Handel is international; but the perspective in which he is placed is English. It is in this matter of perspective that you excel. It is paramount in your arts as well as in your political life, and in your charming homes. May I permit myself to use an expression which my Lord Mayor will certainly understand, and say that English music is Free Trade music?

This zeal for the mingling and concentration of the most widely different elements is so much a part of your temperament that our labours at the Congress have given a quite unforeseen instance of it. Thanks to an ingenious disposition of space, we have been able to hold several meetings and to give several lectures simultaneously in the great hall of the University; to our good Secretary, Dr. Charles Maclean, belongs the credit of having produced for the first time a model of what one might describe as "musicological polyphony"!

Permit me then, gentlemen, to unite in one and the same toast the music and the musical research of England, and to raise my glass in honour of that musical instinct which is peculiar to your country and which has earned our admiration in all its aspects. The few days of our visit will be preserved for ever in our minds as an ineffaceable memory.

The Earl of Shaftesbury said :—

So good and so wonderful is the record of the City of London, in endeavouring in whatever manner possible to give a lead, and a strong lead, in matters of national or international importance, that the general public might very well be beguiled into taking everything that comes from the City of London and its Lord Mayor as a matter of course. But as long as the

Briton retains the characteristics of his race, I am confident that the people of this country will always be quick to recognise a favour conferred upon them, and will not be slow to extend their hospitality to their foreign visitors. To-night, at this all-important gathering on this unique occasion—unique because it marks the first gathering of the International Musical Congress in England—we would primarily desire to thank the Lord Mayor for his genial presence in the chair this evening. (Cheers.) I would add we most heartily desire to thank him cordially for his fine and eloquent speech. We should also desire to thank him for the interest which he has shown in the movement since its beginning, and offer also our most grateful thanks for the hospitality he offered us. I will therefore ask you to rise and drink the health of the Lord Mayor, who gives such dignity and lustre to his exalted office.

The Lord Mayor replied:—

My Lord, Ladies and Gentlemen, will you allow me to assure you of my own thanks and the thanks of my wife that you have so kindly accepted the toast proposed by the Earl of Shaftesbury, for whose kind words I am deeply indebted. It has been a great pleasure to my wife and myself to have had the honour of receiving, at our official residence, so many of the ladies and gentlemen attending this Congress. I thought that there my honour ended, but thanks to the liberality of all present, and to the generosity of the Executive Committee, I am happy to be here on this occasion to at least postpone the pain of parting. I hope this Congress will result in real advancement, for music is an international code, and if that be brought about or in any sense helped, then I venture to think that the time you have devoted to this Congress will have been time well spent, and that you will have engaged in mission work the best services of the devoted sons and daughters of Europe. Some day we hope to visit some of the countries here represented. We are anticipating going soon to the beautiful city of Vienna, and there we shall renew our acquaintance with some, and we shall desire to renew at the earliest opportunity our acquaintance with all.

GENERAL MEETING OF MEMBERS OF THE SOCIETY.

This took place at 11.30 a.m., on Saturday, 3rd June, 1911, in the large hall of the University of London, Sir Alexander Mackenzie in the chair. The proceedings were reported in the Monthly Journals for July and September, 1911.

GOVERNMENT LUNCHEON AT THE HOUSE OF COMMONS.

At 1 p.m. on Saturday, 3rd June, 1911, the British Government extended recognition to the Congress by entertaining the foreign members (gentlemen only), and a few accompanying members of the Congress Executive Committee, at luncheon at the House of Commons. The Right Hon. Earl Beauchamp, K.C.M.G., First Commissioner of Works, was in the chair, and had the kindness afterwards to conduct the party through both Houses of Parliament.

OPERA PERFORMANCE AT COVENT GARDEN.

At 8 p.m. on Saturday evening, 3rd June, 1911, the Royal Opera Syndicate had the kindness to invite all foreign members. The opera performed was Verdi's "Rigoletto," the principal parts being taken by Madame Tetrazzini and Signor Sammarco.

PIANOFORTES.

All the pianofortes required for the Congress in its different functions were generously supplied gratis by Messrs. Broadwood & Sons, Conduit Street, W.

NOTE REGARDING THE WORSHIPFUL COMPANY OF MUSICIANS.

The oldest musical institution in the British Isles is the above-named Company of the City of London, and for the reason given in the last paragraph of this note, a short description is here offered. The Company is one of the Guilds established for the protection of members in the exercise of their Art. The date of its first Royal Charter is 1469, but it is certain that long before this time there were brothers and sisters of the Fraternity of Minstrels. Like the other Guilds of the Middle Ages, the object of the confraternity was to prevent outsiders from competing with the members in the work or trade carried on. The Charter issued by King Edward IV. empowered his "beloved minstrels to examine, supervise, control, and correct all minstrels throughout the Kingdom, except those in the City of Chester."

As far back as 1500, records show that complaints were from time to time made to the Lord Mayor and Aldermen of the "dyverse and many foreyn minstrells who exercise the scyence of Mynstrelsie within the Cytie and Lyberties thereof, to the great losse and hindrance of the gaines and profits of the poor mynstrells being fremen of the same Cytie."

In 1604 the Crown was petitioned for a new Charter of Incorporation. This was granted by James I. on July 8th, and the Guild thus constituted was styled "The Master, Wardens and Commonalty of the Art or Science of the Musicians of London." Authority was accorded to make all necessary laws for the government of the Company, and power was granted for the Company to exercise rule in their craft within three miles of the City. This is the instrument which still governs the acts of the Company. The bye-laws were confirmed by the Lord Chancellor, Lord Ellesmere, in 1606, and arms formally assigned by the Heralds' College. An important provision was that whereby the Master and Wardens may call before them "All persons as well free of the Fellowship as others, and examine approve and allow the said parties for their sufficiency and skill in music, disallowing those who are unfit." By an Act of Common Council of the Municipality, the Musicians' Company was authorized to exercise jurisdiction over dancing masters, and actions were not infrequently brought by the Court of the Company against foreigners and aliens—that is to say, musicians not free of the Guild—for practising their art within the City.

Although the Musicians' Company no longer exercises the powers assigned to it in the direction of testing musicians and regulating performances within the City of London, it displays an active interest in music of to-day, whether in the teaching of the art, in performance, or in encouragement towards the composition of music. Thanks to the generosity of some of its members, the Company has established scholarships for promising students at the Guildhall School of Music. It annually gives medals to the most deserving pupils at the three great Schools of Music in London, and to the best student of the year at the Royal Schools for training in music for service in the Navy and Army. From time to time, the Court has offered for competition valuable prizes, and has also given commissions to writers for new pieces of music; in the result, several important fresh musical compositions have been produced.

The three-hundredth anniversary of the granting of the last Charter was observed in 1904, by holding a Loan Exhibition of ancient musical instruments, manuscripts, autograph scores, portraits, rare books, and other musical mementoes. The Exhibition was held at the Hall of the Worshipful Company of Fishmongers, and was kept open for a month. The scheme received the patronage of King Edward, and other distinguished persons, and was opened by His present Majesty King George V., then Prince of Wales, and attracted a large number of visitors. It was generally acknowledged that the fine collection surpassed any such exhibition previously held. A sumptuous illustrated descriptive catalogue has since been prepared and published.

In connection with the Exhibition, a series of seventeen lectures was given dealing with various phases of the art, its history, the development of instruments, and so on. Some of the best known English musical experts and authorities undertook and carried out the comprehensive task assigned to them. These lectures, revised and illustrated with a large

number of engravings of the beautiful old instruments exhibited, pieces of music played, and facsimiles from some of the rare books shown, have since been published in a volume, "English Music, 1604-1904." The book has met with wide appreciation from students and amateurs of music, and has been adopted as a text-book by some of the Examining Institutions of Music.

In June, 1905, Mr. C. T. D. Crews, the then Master, caused to be presented at his own expense on the stage of the Guildhall School of Music, a performance of "The Golden Tree," a grand spectacular Masque of the date of 1613, furnished with characteristic music by Thomas Campion. Mr. Crews also presented on behalf of the Company a Saint Cecilia window to St. Paul's Cathedral; and later he gave a bust of Orlando Gibbons, organist to King Charles I., to Westminster Abbey, which was unveiled in connection with a special performance of the works of this composer in 1907. The Company is now arranging for a medallion of Samuel Sebastian Wesley to be placed in the Abbey in memory of this distinguished composer of English Cathedral Music.

Mention should be made of an extensive scheme projected by Mr. W. W. Cobbett, a member of the Company, to revive the old English "Phantasie," casting the form in modern idiom and displaying the musical emotion of to-day. The result has been most successful. Several prizes have been awarded, and commissions have been given to young British composers. These have produced some excellent fresh music, which has found wide acceptance for chamber-music performance.

The Musicians' Company, though old, is modern in thought and action, eager to afford all possible encouragement to our national composers of every type of music.

The Master and Wardens are elected annually by the Court; this year's Master (1911) is Mr. Alfred H. Littleton, and the Wardens are Mr. Arthur F. Hill and Mr. W. P. Fuller.

T. L. S.

ENGLISH ABSTRACTS OF CONGRESS PAPERS.

(*Alphabetically arranged under Authors' names.*)

Division of Music-history into Periods.

Paper in German (Full Meeting). By Prof. Dr. GUIDO ADLER, 9, Lannergasse, Cottage, Vienna. Professor of Musical Research in Vienna University; President of the National Section Austria-Hungary, Int. Mus. Society. See p. 76.

ABSTRACT.—The division of our western music into style-periods is in many ways doubtful and misleading—As regards historical periods, two points of view may be considered important and suitable to be brought into relation with one another: first, the development of music itself and its organic progress; secondly its relation to culture, and in particular to the other arts—After two thousand years of labour, our music has attained a state of complete independence—It has faithfully fulfilled the duties, religious and secular, of its sisterly kinship with poetry—Historians of music, in dividing it into periods, have neglected this fact in the same way that historians of literature have done: but for reasons which lie deeper —On the other hand the attempt has frequently been made to connect the periods of music with those of architecture, but in spite of the many analogies between them one ought not to carry this parallel too far—Moreover in the plastic arts the different periods are by no means clearly defined, *e.g.*, the periods of the Renaissance and the Rococo—Caution is also necessary in drawing these parallels between the different arts because, as a matter of fact, the tendency of a period, while reflected in every form of mental activity, cannot manifest itself to the same degree in every art—An art is, in the nature of things, dependent on material and technique—Still, the principal sections in the main course of universal history do coincide with one another—The history of music need not break its connection with the defined limits of the Middle Ages, which lasted from the 4th to the 15th century—The 16th century brings on the one hand the crowning

point of the work in part-music, which had been going on for centuries, viz., the "a cappella" song, on the other hand it brings to light all the germs which sprout and bud in the following years—The modern period may be said to begin before the year 1750, but with this date (and in that point the history of music coincides with universal history and with literary history in particular) the "most modern period" may be said to begin—At that period of new ideas, a new tendency may be seen in music also, in the development of which we are still at work—We must exercise caution with regard to sensational announcements as to contemporary works of art which are given forth to be the bases of new epochs in style—The history of music and its correct division into periods may serve as a welcome instrument for the testing of all such assertions.

Introduction of Orchestral Music into Finland.

Paper in English, in Section I. By OTTO ANDERSSON, 1, Skeppsredaregatan, Helsingfors. President of the Swedish Folklore Society. Secretary of the Local Branch Helsingfors, Int. Mus. Society. See p. 90.

ABSTRACT.—Gustavus III. founded at Stockholm the Swedish Musical Academy in 1771, and the Swedish Opera in 1773—Finland was then politically a part of Sweden, and Åbo (the capital town till 1819, and the University town till 1827, pronounce Obo) derived the benefits of the Swedish musical awakening—The Åbo University Orchestra made the first concerted music from 1741 onwards—In 1773 the "Aurora League," under Henrik Gabriel Porthan, was divided into three sections, literary, scientific, and musical—In 1790 began the separate "Musical Society" of Åbo, founded by Jacob Tengström, a flute-playing divine, along with Isak Nordberg—At the same time another cleric of Åbo, Anders Chydenius, developed chamber-music—The Musical Society of Åbo had, for the times, quite a full classical orchestra—The first regular conductor was the violinist Erik Ferling, of Stockholm—The Society amassed on co-operative principles a famous musical library, still preserved—In 1794 another musical society was founded in Kuopia, in the heart of the central lakes.

Violinists and Dance-tunes among the Swedish Population in Finland.

Paper in English, in Section II. By OTTO ANDERSSON, as above. See p. 159.

ABSTRACT.—The Swedish population of Finland is one-eighth of the whole, lying on the western and southern coasts and in the archipelago—They are a very musical race, and their popular music reached its zenith in the middle of the 19th century—In addition to folk-songs, such music included a special development of the untutored violin-playing shown at dances and festivities—The art was just passed on practically from master to apprentice; and even trios of two violins and violoncello were performed by ear by players who knew no notation—Violinists were very generally smiths by trade; *cf.* Icelandic legend—The tunes played were naturally much modified by individuals, and hence arose an ingenuous species of variation-making—Modes and keys discussed—The Swedish singing and dancing games—The polka and minuet forms—The former analysed structurally—The survival of the latter to the present day—The waltz, especially of the Tyrolean type, reached the people early in the 19th century—Also the Kadrilj (quadrille), Engelska (English dance), and Skottska (schottische)—The country violinists picked up many of the virtuoso tricks of trained violinists—The lecturer has noted 2,000 dance-tunes from 100 country violinists for the Swedish Literary Society of Finland, and there is at present an active renaissance in all these things.

Musical Form and the Symphonic Poem.

Paper in English, in Section III. By HERBERT ANTCLIFFE, 136, Crookesmoor Road, Sheffield. Musical Critic and Lecturer. See p. 206.

ABSTRACT.—The varied use of the term "Symphonic Poem"—As fugue was the culmination of previous polyphonic music, and sonata of homophonic music, so the Symphonic Poem may be made a form for modern combination of these and of relation of music to other matters—"Theme-transformation" should not be the only distinguishing characteristic—Relationship between tone-colour and musical form—The need of a new form or new basis of musical structure—Its possibility—Means available for its foundation—The breaking-up of the ground, with consequent loss and gain—The necessity of "recognisable design"—A definition—Terminology of musical form—Eternal necessities of form—The present strengthening and co-ordination of formal matters—"Rhythmic dissonances"—Motto themes—Effect of classical forms on modern ideas—Some suggestions.

English Suite-composers of the XVII. Century, and Collections of their Works which have appeared in Germany.

Paper in English, in Section I. By Fräulein AMALIE ARNHEIM, 182, Uhlandstrasse, Charlottenburg, Berlin. Writer on Music. See p. 93.

ABSTRACT.—English music and musicians are found about the year 1600 at many German Courts and in the most important commercial German towns—Through the agency of English comedians, who made use of short pieces of dance-music for theatrical performances, and as entr'actes, &c., these English forms became prevalent in Germany and influenced the German dances—The executive skill of the English violists was highly appreciated in Germany, and the English composers represented in German "collected works" were in most cases themselves eminent violists—Of such composer-virtuosos, William Brade and Thomas Simpson were the most eminent—Their influence on the development of the older German orchestra-suite was very important, and can be clearly followed during the first half of the 17th century till about 1630—Analysis of German suite-compositions by Valerius Otto, 1611, Conrad Hagius, 1616, and David Oberndörffer, 1620—Manuscripts preserved in German libraries containing English dance-pieces—Lecture illustrated by a small string orchestra.

A Manuscript containing Rhythmical Meistersinger Melodies.

Paper in German, in Section I. By Dr. Phil. E. BERNOULLI, 2, Schönberggasse, Zürich. University Lecturer. See p. 99.

ABSTRACT.—Cgm. 4999, which was a subject of controversy in 1906 (Basel) and 1909 (Vienna), has since then been thoroughly examined by the lecturer—The result shows that one cannot speak of a single Codex, as Runge implies, but that there are several rolls and leaves bound up together, each with quite a different manuscript style, and quite a different disposition of the text – There are also four different watermarks to be seen—The following division may be made :—

(*a*) Fol. 1-10 (quinio) with musical notation in two columns.
(*b*) Fol. 11, which originally stood without any melody-indication.
(*c*) Fol. 12-18 (quaternio, with the last blank leaf missing) ; the "Found Primrose," by Peter Pfort, is here notated over the whole page.
(*d*) The superscription of Fol. 12 is apparently by the hand of Zehenthoffer ; he himself writes and notates Fol. 19-26 (quaternio) in three columns throughout—It is true that the notation of Fol. 20 is very similar to that of Puschmann – But Fol. 12 (*cf.* Runge, Vienna Congress) has the signature ₵, and in the original resolves itself smoothly into measure simply by the introduction of bars – Fol. 9 clearly shows the correction-mark, which Gerle incontestably explained in 1546 (Music and Tablature) in the chapter "The Mark signifies that the Song is Imperfect."

To the same portion of Cgm. 4999 belongs the "Gekrönte Ton" by Wild, to which the lecturer referred in 1906.

The "Rhapsodies Hongroises" of Franz Liszt.

Paper in French, in Section III. By ALEXANDRE DE BERTHA, 236 rue du faubourg St.-Honoré, Paris. Writer on Music. See p. 210.

ABSTRACT.—Introduction—Genesis of Rhapsodies—Their number, their grouping, the cause which produces them—Liszt's book on the Bohemians (Tziganes)—Opinion of the author on its production – Résumé of the history of Hungarian music and its relation to the Tziganes—Analysis of Rhapsodies and history of the Rakoczy March—General character of Rhapsodies and the influence which they exercised on Liszt and other musicians—Chopin and Liszt—Opinion of Richard Wagner on Hungarian music—Conclusion.

The Metrical Cursus in the Antiphon Melodies of the Mass.

Paper in English, in Section IV. By Rev. H. BEWERUNGE, St. Patrick's College, Maynooth. Professor of Church Music; Secretary of the Local Branch Dublin, Int. Mus. Society. See p. 286.

ABSTRACT.—The existence of a metrical "cursus" in the Prayers of the Leonine and Gelasian Sacramentaries has been shown in "Paléographie Musicale," vol. 4. Herewith quoted from it the principal forms along with the number of final cadences corresponding to each in the two Sacramentaries :—

		L.		G.	
A.	corde curramus	378		481	
B.	sorte participes	183		179	
I.	munere congregentur	65	237	81	343
K.	mentibus sentiamus	68		133	
L.	precibus adjuvemur	49		45	
M.	precibus consequamur	55		84	
O.	dona sentiamus	4		11	
P.	redditur exorantes	10	36	18	57
Q.	serviat libertate	10		14	
R.	merita suffragantur	9		9	
S.	veniam peccatorum	7		16	
U.	conferat creaturam	13		37	
Z.	larga protectio	95		100	

The existence of a metrical "cursus" in the melodies of the Preface and the Exultet has been hinted at in "Les Mélodies Grégoriennes," ch. 15. The object of the present paper is to see whether any traces of this "cursus" are to be found in the antiphon melodies of the Mass.

Architecture in Protestant Churches from the standpoint of the Church Musician.

Paper in German, in Section IV. By JOHANNES BIEHLE, 4 Wilhelmstrasse, Bautzen. Church music director. See p. 286.

ABSTRACT.—This paper deplores the fact that in the construction of churches, questions of space and dimension are scarcely ever regulated by musical considerations—Detailed proof is offered to show that according to psychological laws, music is an indispensable liturgical means in the formation of religious services, and an important factor in the diffusion of church life—It is also shown that upon the choir in particular, as a part of the congregation, devolves the far-reaching task of a religious mission—All this renders certain special conditions necessary in the construction of churches—The paper points out in detail the architectural principles and requirements which are involved, if advantageous and sufficiently spacious positions for organ, choir and orchestra are to be obtained, in conjunction with a suitable disposition of those taking part, and a profitable collaboration of all parties concerned. The results of these observations have led to the elaboration of an entirely new system of church-structure, which was displayed before the audience by means of a large-sized model.

Psychophysiology the True Road to Necessary Reforms in Musical Æsthetics.

Paper in English, in Section III. By MICHEL D. CALVOCORESSI, 164 rue de Courcelles, Paris. Musical Critic, Professor at the École des Hautes Etudes Sociales. See p. 224.

ABSTRACT.—The diversity of starting-points, plan, scope, data, and assertions to be found in actually existing books on musical æsthetics is calculated to disappoint and confuse—Music is said to be the only art which has no concrete starting-point, and no recognised connection with natural facts—If this assertion is proved inaccurate, a sound and genuine method may be arrived at—The researches of modern psychophysiology tend to show that the physical basis of music, its concrete starting-point, is to be found in the human organism itself—The collaboration of writers on music with writers on psychophysiology would supply the desirable missing link in musical æsthetics.

Necessity of Teaching Military Band Scoring in Conservatoires.

Paper in French, in Section V. By JULIÁN CARILLO, Mexico. Violinist. See p. 313.

ABSTRACT.—Lecturer considered that no instruction in scoring was in any way complete without this, and that its omission from ordinary Conservatoire courses was a very blind policy from point of view of the composer—In most countries the military-band scorer picks up his knowledge anyhow.

Matthew Locke, Composer for Church and Theatre.

Paper in English, in Section I. By WILLIAM HAYMAN CUMMINGS, Mus. Doc., F.S.A., Sydcote, Rosendale Road, West Dulwich. Vice-President of the National Section, Great Britain and Ireland, Int. Mus. Society. President of the Musical Association (Kartellverein). Late Principal of the Guildhall School of Music. See p. 100.

ABSTRACT.—Birth at Exeter, 1630—Chorister in the Cathedral—Taught by William Wake and Edward Gibbons, 1630-1641—In London, 1646—The Low Countries, 1648—London, 1650—Opera "The Siege of Rhodes," 1656—Composer to the King, 1660—Coronation music, Chapel Royal music, 1666—"Tempest" music, 1667—"Macbeth" music, 1672—Opera "Psyche," 1673.—Illustrations sung by Winifred Marwood and Montague Borwell: Anthem, "When the Son of Man shall come"; Motet, two voices, "Agnosce O Christiane": Selections from "Psyche."

Cherubini as a Dramatic Composer.

Paper in English, in Section I. By Rev. EDWARD CURLING, 20, Tideswell Road, Putney, S.W.

ABSTRACT.—Lecturer quoted the tributes of Haydn, Beethoven, Boieldieu, Adam, Méhul, Berlioz, Spohr, Hummel, &c, supporting his thesis that Cherubini's powers have not of late been enough recognized—The "Medea" was analysed in detail.

Giuseppe Maria Buini.

Paper in English, in Section I. By EDWARD J. DENT, M.A., Mus. Bac., King's College, Cambridge. Hon. Keeper of the Music, Fitzwilliam Museum. Member of the "English Committee" of the Int. Mus. Society. See p. 106.

ABSTRACT.—Venetian Comic Opera generally supposed to have begun with the partnership of Galuppi and Goldoni—Who were their predecessors, and what influence did they exert upon them?—Neapolitan and Roman comic operas performed at Venice before 1749—Influence of Marcello's "Teatro alla Moda"—Buini and Bolognese dialect opera—The opera itself the favourite subject for caricature—Buini as manager—Agreement for lease of the Teatro Formagliari at Bologna (now in the Fitzwilliam Museum).

Omnitonic Instruments with 6 Dependent Pistons.

Paper in French, in Section V. By FÉLICIEN DURANT, 149 rue de la Victoire, Brussels. See p. 314.

ABSTRACT.—The system consists in adding to the three ordinary descending pistons (tuned to 1 tone, ½ tone, and 2 tones), three ascending pistons capable of raising the instrument by a perfect fourth with the intermediary chromatic degrees—Horns in F or trumpets in F become thus at the same time instruments in B flat.

To the 7 fundamentals of the ordinary 3-piston instruments, or of the 6-piston Sax instruments, are added 5 new fundamentals proceeding upwards—We thus obtain 12 fundamentals and hence the designation "omnitonic"—The ordinary 3-piston instruments are rendered false by the use of cross-fingerings (too sharp), and of thirds (5th and 10th harmonics, too flat)—Moreover the instruments which only possess 7 fundamentals are limited in the bass to F sharp nominal, sound 2.

The advantages of the Durant system are:—(*a*) The enormous increase in the compass up and down—(*b*) The suppression of the gap between F sharp 2 and C 1—(*c*) Very accurate fingerings and combinations of correction—(*d*) A great choice of fingerings to suit passages—(*e*) A very simple ordinary fingering, almost always single piston—(*f*) The fine timbre which distinguishes the instruments.

Internationalism in Music.

Paper in French (Full Meeting). By Dr. JULES ÉCORCHEVILLE, 7, Cité Vaneau, Paris. President of the National Section Northern France (Paris), Int. Mus. Society. See p. 76.

ABSTRACT.—Importance of true conceptions regarding "Internationalism"—Though the word has been lately coined, the idea is ancient—Western music has often displayed an international character, whether in early mediæval times (the Gregorian epoch), or in the 16th century (the Polyphonic period), or in the 17th century, when the classical Symphony was supreme—On the other hand, the equilibrium and the progress of art would be illusory if, opposed to this force tending towards uniformity, there did not exist national and particularist influences—The conflict of the two forces constitutes an essential problem in æsthetic culture—History and psychology both teach us that, whereas nationalism and originality are based on spontaneity of feeling, internationalism is the result of intelligence and reflection—Thus the problem of internationalism in music resolves itself to-day into a kind of division of æsthetic labour—At the same moment when the artist is claiming the freest independence, the scientist appears on the scene proclaiming the necessity of an international entente of learning, with a view to emphasizing the permanence of artistic laws.

Causes and Consequences of the Lack of Unity in several branches of Musical Science.

Paper in French, in Section III. By EMILE ERGO, 26 rue Terlinck, Berchem, Antwerp. Writer on Music. See p. 227.

ABSTRACT.—The causes examined—The consequences are a badly-organized method of teaching which leads to confusion of ideas—Proposals for arriving at unity.

Composition-teaching in Musical Institutes.

Paper in Italian, in Section VI. By Professor VITO FEDELI, Novara. Director of the "Civico Istituto Musicale Brera." See p. 355.

ABSTRACT.—The actual standards and methods of the teaching of composition no longer correspond to the needs of the most progressive of the fine arts—A reform in the methods of teaching is necessary, to give the musician such a complete education as will enable him to solve the technico-æsthetic problems of modern evolution, and to tread new paths with success—Plan of reformed curriculum: Part I. (normal course)—Study of phenomena and technique (pure morphology) by a gradual historical process divided amongst the different years of the course—Parallelism between harmony and counterpoint, vocal and instrumental counterpoint—Composition by the pupils in imitation of classical models. Part II. (higher course)—Specific æsthetic studies in each branch of art—Specialization of the instruction—Chamber and symphonic music; religious and choral music; dramatic music—Free application of forms corresponding to definite æsthetic and expressional ends—Course of musicology—Other methodizations of study.

Music in the Fairy-tales and Myths of various Peoples.

Paper in German, in Section II. By Dr. ERWIN FELBER, 15 Arenbergring, Vienna. Music-historian. See p. 167.

ABSTRACT.—The increasing interest which is taken in primitive music renders it desirable to study its æsthetics more closely—To study the æsthetics of any epoch, it is not sufficient merely to become acquainted with the works of that time, as these often possess a merely historical interest—We need also the opinions of writers and public of that day, for these will give us an index to the feelings aroused by the works—Still less can we obtain an idea of the æsthetic value of primitive music from acquaintance with works whose production is on the decrease, which are full of foreign idioms, or which are rendered psychically false through the phonograph—In these cases the need is even more imperative to study the utterances as to the character and effect of the music which are preserved in their most primitive form in Fairy-tales and Myths—Phrases which, when allowance is made for variations, are found amongst the most different types of people, may, when they have been properly tested in a critical spirit, safely be regarded as the most ancient ingredients of musical æsthetics—A comparative analysis of musical motives, phrases, and their variants in Legend and Myth, was the main subject of this paper.

The Law of Mutation of numbers in Fairy-tale and Myth, and its influence on Scale-building.

Paper in German, in Section II. By Dr. ERWIN FELBER. As above. See p. 178.

ABSTRACT.—Mutation of numbers here is the substitution of other numbers for those which recur according to some fixed law in fairy-tales, myths, and popular beliefs. The motives, the stories, and the essential contents remain the same; only the numbers change. As a matter of fact, comparative mythology proves that the older 9 has been replaced by a later 7, the older 3 by a later 12. For example, the week of 9 nights was followed by one of 7 days, and the 3 primitive labours of Hercules developed into 12. And so on.

We find these identical figures occurring in the theory of music. The number 7 represents the diatonic scale, 9 the Old Persian scale, 12 the chromatic scale. But looking to other domains of thought, there are 7 colours of the spectrum, in place of which there are 9 colours in the popular beliefs of the isolated region of Iceland ; and a 9-fold scale of taste precedes the 7-fold scale (the 7 χυμοί) of Theophrastus. If then musical numbers are found to be not isolated, but in accord with cosmic and universally prevailing numbers, we are led to the conclusion that these musical numbers may not be immutably fixed from the beginning, but may have been introduced into music from without through the influence of the figures. When the number 7 became prominent, the reign of the heptatonic scale in its most varied forms may have begun, to the displacement of the older scales ; and these forms would gradually in the course of thousands of years develop by means of natural selection into the consonance-scale. And this scale denotes a preliminary key-stone to the arch of scale-architecture, inasmuch as the theory of the 7 receives therein a subsequent musical justification through the actual presence of the heptatonic overtones. But the heptatonic scale is not as a matter of fact always based now on the principle of the over-tones, as is proved for example by the Siamese distance-scale.

If then we apply to music, as in the other domains of thought, the law of the displacement of 9 by 7, we find that a 9-part scale precedes a 7-part scale, as may be proved for example by the Old Persian scales Irāk, Ziräfkänd, and Buzurg. The 9-reed syrinx, the reed of which, according to Theophrastus, required 9 years to grow, and the 9-stringed lyre, would thus be older than the 7-reed flute of Pan and the 7-stringed lyre. Possibly we may succeed in explaining the pentatonic scale also from the standpoint of numerical law : *e.g.*, in China, where the number 5 recurs constantly in weights and measures, and in the case of the 5 intestines, planets, colours, kinds of taste, elements, &c.

Reference may further be made to the reign of the number 12 (the chief gods, virgins, heavenly spheres, months, &c.), and to the 12 notes of the chromatic scale (1×12), with which the 22 srutis of the Hindoos are perhaps connected. If we conceive of the knowledge of the great and small whole-tones as belonging to a later period, we get $2+22 = 24 = 2 \times 12$ srutis. This is hypothetical certainly, since in practice the Hindoo scale is heptatonic. But similarly the Perso-Arabian scale in 17 parts can, by pure hypothesis, be increased to 18 tones, $18 = 1\frac{1}{2} \times 12$.

To trace the number 12 back to the primitive 3 is perhaps useless in the case of music ; since a scale consisting of 3 tones within the framework of the octave is hardly possible.

Although for the practice of music these scanty comparisons and permutations of numbers may be of subordinate interest, yet they are of great importance for the theory of music, and particularly for the morphology of the scale.

Irish Musical Bibliography.

Paper in English, in Section VI. By WILLIAM H. GRATTAN FLOOD, Mus. Doc., Rosemount, Enniscorthy, Ireland. Organist of Enniscorthy Cathedral. See p. 359.

ABSTRACT.—In the present paper the author gives for the first time a reasonably full bibliography of Irish music for nearly three centuries. A list is given of works or collections containing Irish melodies, wholly or partly, from the year 1619 ; and, in addition to the title, the date and place of publication are given chronologically. The first printed collection of Irish melodies is Wright's "Aria di Camere" in 1727, but from 1619 numerous foreign and English collections contained Irish airs, while D'Urfey's "Pills" (1698-1720) and the early ballad operas (1728-1731) abounded in Irish airs, as did also the various musical plays from 1760 to 1780. Turlogh O'Carolan's selections were made known in 1747, but previously many of them had been popularised in ballad operas and hymn tunes. Piper Jackson's collection appeared in 1774, while Geminiani also issued an Irish selection in 1747. Between 1778 and 1799 Aird's selections proved a quarry for Irish collectors, and in 1796 Bunting published his first volume of "Ancient Irish Music." The present approximate list may be accepted provisionally, until the subject is exhaustively treated.

Key-relationship in Early Mediaeval Music.

Paper in English, in Section I. By Rev. W. H. FRERE, D.D., Superior of the Community of the Resurrection, Mirfield, Yorks. See p. 114.

ABSTRACT.—Key-relationship has early roots: (A.) *Melodically*: How far found in modal system? (1.) Tonic and subdominant relation encouraged by the scale but not conspicuous—(2.) Major and Relative Minor: seems available: Lydian and Dorian: but not utilized, though common later. Mixolydian and Phrygian: not really available nor used—(3.) Commonest relation is two scales a tone apart. In Dorian C alternates with D. In Mixolydian F with G. Early and continues. Survives in Folk-song—(4.) Tonic and Dominant: not Early. Approximation, but first signs in 9th century; Byzantine influence both Dorian and Mixolydian; this form survives, though rarely in Folk-song—(B.) *Harmonically*: (1.) and (2.) develop mainly under harmonic influence—(3.) continues in early harmonized music; tends to disappear; late traces; present value of this relation—(4.) developed slowly: *e.g.*, early clausula pass into modern perfect cadence; the tyranny of Plainsong Tenors and Melodic Ideas; the emancipation through prevalence of harmonic considerations.

German Folk-songs, with reference to English and American Folk-songs.

Paper in English (Full Meeting). By Geh. Reg. Rat MAX FRIEDLAENDER, Ph.D., LL.D., 242 Kurfürstendamm, Berlin. Professor in the University of Berlin, Secretary of the National Section North Germany, Int. Mus. Society. See p. 77.

ABSTRACT.—Definition of the word "Folk-song"—Comparison of the genuine folk-song and the fictitious one—Examples: Popular songs of the day, music hall (rag-time) or otherwise—Shortlived popularity compared with the lasting beauty of the genuine folk-song—Such popular songs however not to be neglected, since they are often the degenerate children of noble parents—Musical examples of genuine folk-song with accompanying explanations—Further examples showing the influence of popular and even vulgar ditties on composers like Bach and Beethoven—Schumann's saying: "Beethoven transforms a commonplace phrase into a lofty cosmic utterance"—Power of the refrain in the folk-song of all nations—Examples comparing English and German folk-songs—Relationship between the songs of both countries—Examples of migration of one single melody from century to century and from continent to continent, showing how sacred and secular have in turn borrowed from each other—Rare occurrence of the same melody in the folk-song of England and Germany—Examples—Period of polished artificiality in the 17th and 18th centuries—Reaction made by the folk-song—All great composers owe much to this source.

The Origin of the Clarsech or Irish Harp.

Paper in English, in Section V. By Rev. F. W. GALPIN, M.A., Hatfield Vicarage, Harlow, Essex. Fellow of the Linnæan Society. See p. 317.

ABSTRACT.—The characteristic differences between Lyre and Harp—Ancient testimony to a Keltic stringed instrument—The Cruit or Chrotta—Was it a lyre or a harp?—Descriptions in early records—Illustrations in manuscripts and on Keltic crosses (8th to 10th cent.)—Ireland's contact with Greece and the Orient—The Great Cruit on the Ullard Cross.

The Scandinavian Harp in Britain—Illustrations on early crosses of eastern Scotland—Popularity among English and Saxons—Close communication between England and Ireland from 6th century—Settlement of Northmen and Danes in Ireland (9th century)—Social intercourse with the Irish—The Ten Years' Peace (1002)—Rise of the Bardic Schools over the Monastic—Earliest illustrations of the Irish Harp (11th century)—The Clarsech in western Scotland and in Italy—Peculiar characteristics of the instrument and the great skill of Irish Minstrels—The "Bunworth" Clarsech exhibited.

On the Language of Music.

Paper in French, in Section III. By MAURICE GANDILLOT, 172 rue de la Pompe, Paris. See p. 228.

ABSTRACT.—Music has been compared to a language. This arises primarily from the fact that it often possesses an emotional meaning of its own, and always presents a kind of special logic, binding together the successive parts of the musical phrase—Definition of

this emotional meaning and special logic—Cause of the latter phenomenon both in our own European music, and in exotic tonalities differing most widely from ours—Consequences relative to musical laws or to the rules of musical notation which may be drawn from these observations—Liberty of evolution in musical art.

Meaning and Expression of Pure Music.

Paper in French, in Section III. By MAURICE GRIVEAU, 6 rue Férou, Paris. Librarian at the Library of St.-Geneviève. See p. 238.

ABSTRACT.—The mystery of Music and its definition—Logical sense and sentimental expression of melodies without words—Pure music is not indefinable, but it is vague in its meaning—Method of determining its meaning and true expression—Music under its formal and graphic aspect—Melodic "design"—Longitudinal and transverse axes of the score—Theory of the Arabesque—Decorative music—Music under its "dynamic" aspect—Music describes movement under its different forms: mechanical, cosmic, vital, and mental—Music and gesture, feature-play—The choreographic and mimic type of music—Music and pendulary oscillation—Every melody may be considered as the graphic picture of a compound pendulum—Justification of the term tonal attraction—Music and language—It is the language of reasoned sentiment—Its grammar, metre and rhetoric—The seven parts of speech in music—Theory of vocal inflexion—How it can be reconciled with that of the Arabesque and that of gesture—Complete definition of music.

Mozart's Pantomimes and their Performance.

Paper in German, in Section VI. By HERMANN GÜTTLER, 17, Steindamm, Königsberg. Musical Editor of the "Ostpreussische Zeitung." See p. 363.

ABSTRACT.—To the less known types of music which were cultivated at one time or another by the many-sided genius of Mozart, belongs the composition of Pantomime-music, of which we possess some interesting examples. In the Ballet-pieces and Ritournelles of his earlier work in the Italian Opera, Mozart was already in touch with the mimic art, but so far he had not introduced depth of feeling into his dance-music to any noticeable extent. When later on in Vienna he was obliged to produce all kinds of dance-music for the Royal-Imperial Masquerades in his official capacity, he often introduced all kinds of poetic adornment and instrumental ornamentation. The Pantomime proper, which Mozart had probably met first in French and Italian models, caused him to turn his attention to this field of activity, as the occasion called for it. Some fragmentary music for a pantomime depicts, with a graceful touch, in the portions which have come down to us, the ordinary Harlequin and Columbine antics—Another score of Pantomime-music, found by Victor Wilder in the library of the Paris Grand Opera, entitled "Les petits riens," must contain portions from Mozart's pen, as we know from the letters of the youthful master, who was in Paris at the time, that he collaborated in this work. In spite of the decided unskilfulness of the author, whose name is indicated on the score, it is not always easy to detect the numbers by Mozart's hand, as is proved by the extract for the piano by René de Vilbac, his wrongly adopted Gigue finale, and certain poetical misinterpretations. The overture and thirteen of the pieces of dance-music by Mozart have often been staged (*e.g.*, this very year, in London) since the discovery of the manuscript, without taking into account the original form which was the basis of the first production of the piece in Paris in 1778. As the scenarium of the Pantomime is lost, and the pieces by Mozart constitute only a portion of the complete score, the inconsequence of style which reigned up to that time is easily intelligible. Contemporary reports in the "Journal de Paris" tell us however quite clearly how the action of the Pantomime proceeded, so that a reconstruction of the piece, according to the original action, would be quite possible; and, if limited to the pieces by Mozart, might well be utilized. In the opinion of the "Journal de Paris" the division of the work into three parts—a lyric-anacreontic part, a burlesque-comic scene, and an idyll, must be retained, which would be quite possible if some of the numbers of the score were changed round. The conclusion of the whole piece, very elusive in character, but much applauded in its time, would bear some alteration in keeping with the ideal character of Mozart's music. There follows a detailed description of the scenic reconstruction of the score, in accordance with which a performance has already taken place in Germany. The results were shown by the lecturer in an edition of the score.

The Influence of Secular Idiom upon English Church Music.

Paper in English, in Section IV. By WILLIAM HENRY HADOW, M.A., Mus. Doc. hon. causâ; Principal of Armstrong College, Newcastle-on-Tyne; member of the "English Committee" of the Int. Mus. Society. See p. 303.

ABSTRACT.—The paper indicated the course of Church Music from Dunstable to the "Westron Wynde" Masses of Tye and Taverner. Then came the reforms of Cranmer, which unexpectedly prepared the way for the use of secular songs in psalmody:—*e.g.*, the use of the tune "Greensleeves" as a hymn. Next followed the interrelation of sacred and secular idiom in the Madrigalian period, and the gradual change to more expressive treatment of the sacred text. After the Puritan period this developed into dramatic treatment of Anthems and Services at the Restoration, further developed by the twin-growth of Opera and Oratorio. Under the best traditions this was maintained at a high level of artistic dignity (though artistic purity was sometimes sacrificed); but when English Church Music began to decay the secular influence proved to be a serious bane. At its worst this took shape in the Church Music of 1860-80, which was saturated with the style of the sentimental part-song. From 1880 onwards the improvement began, and has continued to the present day. The secular idiom is not banished; it is even within certain definite limits encouraged; but there has come a reaction against triviality and sensationalism, which augurs well for future progress.

Musical Relations between England and Denmark in the XVII. Century.

Paper in English, in Section I. By Prof. Dr. ANGUL HAMMERICH, 18 St. Blichersvej, Copenhagen. Professor in the Copenhagen University; President of the National Section Denmark, Int. Mus. Society. See p. 129

ABSTRACT.—Musical relations between England and Denmark had already begun towards the close of the 16th century, when English composers, players, and musicians visited Denmark, performing before the King and his Court—Amongst these companies may be mentioned the one under William Kemp, the friend of Shakespeare, which appeared in 1586 at the castle of Kronborg, near Elsinore, this explaining the exact information of the Danish Castle shown by Shakespeare in "Hamlet"—In the 17th century these musical relations became still more active between the two countries, the reasons for such increased activity being partly musical, partly political—England stood at a climax of development in art at this period, attracting the attention and interest of all foreign countries by a luxuriant harvest, literary and musical—The political reasons were based upon the near family relations of the reigning houses of the two countries, King James I. having married Queen Anne, the sister of the Danish King—This King, Christian IV. of Denmark (1588-1648), was much interested in music—He patronized art of both native and foreign origin, and supported a large and in all points efficient "Capelle," that could compete with the best in the world—He also himself supported young Danish artists studying in foreign countries, often for a number of years at a time—Known generally throughout the world as an authority, he drew foreign talent to his "Capelle" in Copenhagen, and thus many English composers and performers —Amongst the latter were the famous lute-player and composer, John Dowland, made immortal in a sonnet by Shakespeare—He was a member of the Danish Court Band for eight years (from 1598-1606), on a salary equal to that paid to an Admiral of the Realm—A number of his compositions were written in Denmark, *e.g.*, two books of "Songs or Ayres for the Lute," and a part of his celebrated "Lachrymæ or Seaven Teares-Pavans," dedicated to Queen Anne, the Danish King's sister—Of numerous other English musicians appointed to the Court Band of the Danish King may be specially mentioned: The gambist Daniel Norcome, 1599-1601; the lutist Thomas Cuttings, 1608-10; the composer and gambist William Brade, three times appointed, viz.: in 1594-96, 1599-1606, 1620-22; the violist John Stanley, 1620-21; the harpist Darby Scott, 1621-34; the violist Thomas Simpson 1622-25; the pipe and tambour player John Price, 1634—After the death of Christian IV. (1648), this relation between the two countries gradually ceased.

Documents relating to Abbé Georg Joseph Vogler.

Paper in German, in Section I. By CARL FREDRIK HENNERBERG, 17 Grefgatan, Stockholm. Court Organist; Librarian at the Swedish Royal Academy of Music; Vice-President of the Local Branch Stockholm, Int. Mus. Society. See p. 134.

ABSTRACT.—The history of the life of Abbé G. J. Vogler is very little known during the period 1786-1799, when he lived in Sweden as conductor of the Royal Orchestra and teacher to the Crown Prince. The two most complete biographies of Vogler, namely, those by John Henry Mee, in Grove's "Dictionary of Music," and by von Schafhäutl ("Abt G. J. Vogler," etc. Augsburg, 1888), give scanty information for the above-mentioned period.

This paper presented documents (partly consisting of compositions and letters in autograph, illustrations, &c.), which are to be found in Swedish archives and Swedish literature, and hitherto unknown.

International Voice-training.

Paper in English, in Section VI. By C. E. KARLYLE, 84, Goldhurst Terrace, London, N.W. Teacher of Singing and Musical Critic, London Musical Repr. of "Kölnische Zeitung," "Signale der musikalischen Welt," "Stuttgarter Neue Musikzeitung," and "Rheinische Musikzeitung," and on the staff of "Star" and "Morning Leader." See p. 363.

ABSTRACT.—The training of the voice as a matter of general human culture and of national importance—Nationalism and voice—Voice in speech and in song—Beauty and correctness—Musical qualities of languages—Language considered from the point of the voice trainer—National methods of training voice—The old Italian method, its principles, foundations and practical precepts—Tradition and historical research—The teaching of the bel canto of to-day—Ruling ideas and social conditions of the age and voice-training—Voice-training in relationship to musical style—The scientific and the artistic basis - Principles and methods—Nationalism in modern methods—The international standpoint—Ideals, criterions and standards.

Some Characteristics of British Folk-song.

Paper in English, in Section II. By FREDERICK KEEL, 207, Castelnau, Barnes, S.W. Vocalist and Teacher of Singing, Editor of the "Folk-Song Society's Journal." See p. 179.

ABSTRACT.—England: Tunes up to 16th century—Lyrical, narrative, and dancing tunes—Folk-songs in ballad operas—Neglect of modal tonality—Modal tunes and pentatonic airs—Tunes spoilt through ignorance of modes—Vagueness of tonality—Irregular time-measures—Melodic outline and structure. Wales: Awakened interest in Folk-song—Difference in songs of North and South Wales—Penillion-singing, the two methods—First collection of Welsh Folk-songs—Influence of the harp on songs. Scotland: Early music on pentatonic scale—Other scales—Highland and Lowland music contrasted—The "Scottish snap"—Gaelic music—Folk-song in the Hebrides and the Isles. Ireland: Wealth of Folk-song—Its great variety and charm—Chief characteristics of time—Melodic structure—Dance tunes—Narrative airs.

Rhythmical Construction of Folk-songs of the Ukraine (Little Russia).

Paper in German, in Section II. By Prof. PHILARET KOLESSA, Lemberg. Professor at the Gymnasium. See p. 184.

ABSTRACT.—The phrases and regular cæsuras in the songs correspond to the pauses, rests and dead intervals, by means of which the phrases of the respective melodies are marked off from one another—Thus each phrase, provided as it is with a definite rhythmical structure and closely connected with a group of syllables in the text, has the appearance of a rhythmical motive, a musical syntactical foot, in which the number of note-values has to correspond to the number of syllables—Since then the melody of the first verse, in respect of rhythm and number of syllables, presents a definite form on which all the other verses of the song are fashioned, the principle of syllable-counting seems to be a distinguishing mark of the folk-songs of Ukraine—The verses of the text correspond to the groups in two and three parts, which arise from the combination of the rhythmical motives in the formation of the first and second symmetry, and also to many individual motives consisting generally of six or seven note-values each—Thus the verses acquire a structure of one, two or three parts as the case may be.

Italian Inventions for Instruments with a Keyboard.

Paper in English, in Section V. By BARON ALEXANDER KRAUS, Jun., 10 via dei Cerretani, Florence. Banker, Writer on Music. See p. 324.

ABSTRACT.—Origin of dampers and pedals in the ancient "stops" of clavichords, spinets and harpsichords—Bartolommeo Cristofori da Padova's invention of the free-damper (1711)—Underdampers and overdampers—Pietro Prosperi's invention of the pedal of the spinet with sourdine (Siena, 1716), unknown hitherto—Wrong quotations in works on musical history about damper and pedal inventions.

Historians copying one another—Bartolommeo Cristofori, the true inventor of the hammer action, invented also the system of shifting the keyboard in pianofortes, in order to produce a diminution of intensity in the sound, by compelling the hammers to strike only one string, instead of two. Because of this contrivance, which nobody had noticed yet, Cristofori called his instrument "Gravicembalo col Piano e forte," and *this* was the true origin of the name Pianoforte.

The Method of Musical Analysis.

Paper in German, in Section III. By Dr. ILMARI KROHN, 3, Iso-Robertinkatu, Helsingfors, Teacher of Musical Theory and History in the University. President of the Local Branch Helsingfors, Int. Mus. Society. See p. 250.

ABSTRACT.—I. Fundamental principle. The exact analysis of minor works of art—II. Threefold method of analysis: According to (A) metrical structure, (B) harmonic sequence, (C) thematic development—"A." Cognizance of the elements of metre-foot (Fr. pied) and line (Kolon) at present obscured by the conventional idea of the "bar"—Different conceptions of 3-4 time—Mistaken application of the term "two-part" song form—Development of ancient periods in modern masterpieces. "B." Analysis of harmonic-sequence in conjunction with period-endings, line-endings, and bar-foot liftings—Different representation of the three fundamental harmonies, TDS—Character of the harmonic movement between these three fundamental types—Character of the modulation in accordance with the different method of adjustment—Normal modulation introduced by means of common S harmonies—"C." Thematic unity is partially hidden: it is the duty of analysis to bring it to light—Different kinds of rhythmic and melodic theme-transformation—Characterization of the commencing theme—III. Specific characterization by means of tempo, agogics, dynamics and instrumentation, depending on rhythmic, harmonic and thematic parallels and contrast—IV. Relative worth of programmatic speculation; objective value of exact musical analysis.

The Necessity for a Uniform Method of Investigation of Popular Melodies.

Paper in German, in Section II. By Magister ARMAS LAUNIS, Kilo, Helsingfors. See p. 185.

ABSTRACT.—The uniformity of methods of investigation so essential for the comparative study of popular music, might be promoted by the following means. First of all, there should be uniformity in the fundamental conceptions of music. The investigators should determine these, establish a consistent terminology, and devise systematic abbreviations, by means of which the various characteristics of the melodies might be briefly expressed. The investigations should offer opportunity for comparison with other collections of popular melodies, by means of detailed particulars of melodies and groups of melodies.

Pastorals in French Music of the XVII. Century, and their Influence on the Opera.

Paper in French, in Section I. By LIONEL DE LA LAURENCIE, 20 Avenue Rapp, Paris. Vice-president of the National Section Northern France (Paris), Int. Mus. Society. See p. 139.

ABSTRACT.—The Court-ballet and the Pastoral prepared the way for lyric tragedy—The various musical elements of the Opera are developed in the Ballet, but its poetics flow direct from those of the Pastoral—The dramatic Pastoral of the French imitators of Tasso, Guarini and Montemayor has the appearance of an opera without music, looking to its balanced dialogues and the character of the sentiments evoked—The Pastoral made its appearance in music in the course of the Ballet, under the form of preludes and dialogue scenes; then the tragi-comedy and the spectacular pieces gradually became impregnated with music—The "Triomphe de l'Amour" by de Beys and La Guerre (1654) was the first pastoral set entire to music—Those of Cambert and Lully heralded the advent of the opera which takes its subjects (Armide, Isis, Galathée, Proserpine), its miraculous element, its amorous atmosphere, and the gallantry of its language, from the dramatic pastoral.

Psalms and Chants of Russian Sectarians in the Caucasus.

Paper in English, in Section II. By Madame EUGÉNIE LINEFF, Kuskoo-Tchouchlinka, near Moscow. Teacher of Singing. See p. 187.

ABSTRACT.—Russian Sectarians in Caucasus—Hardship of their surroundings—Their amazing energy and capacity for work—Unremitting seeking for truth—Close connection between their religious conception and practical life—Brotherhood and equality of all men—

Mutual assistance and entire absence of mendicants—Communal principles as consequence of the primitive Christian conception of life—Psalms and religious songs as a reverberation of their religious ideas—Musical significance of those psalms—Their melodies and the peculiar polyphonic treatment of the parts, resembling the Russian peasant songs.

(*a*) *Molocans in Tiflis.*—First acquaintance with these—Religious meeting in the house of prayer—Numerous congregations, mostly elderly people—Cleavage among the Old and New Molocans—Peculiarities of their singing—Family likeness of the chants and the peasant songs—Distinctive features of rhymed texts (peasant songs) and prose texts (psalms)—Peculiarities of musical periods in psalms and religious songs—Congregational meeting of New Molocans—The influence of Baptists—Preaching—Public penitence—Psalm-singing—Some typical New Molocans—Phonograph-records of psalm-singing—Musical peculiarities of the psalms.

(*b*) *Doukhobors.*—First acquaintance—Territory of Doukhoboria—Village Orlovka and its inhabitants—Dounia Verigina, the wife of the Doukhobor leader, Peter Verigin—His son, Peter, and his family—Aliosha Vorobieff, spiritual brother of Verigin. Geographical and climatic conditions of Doukhoboria "Cold Mountains"—Total absence of trees and shrubs—Yet the Doukhobors are a well-to-do people—Their remarkable endurance for work and their cheerfulness—Celebrations of Peter and Paul's day, patron of Peter Verigin and date of commemoration of the burning of arms—The singing of psalms—Peculiarity and strangeness of their melodies—The ceremony of mutual brotherly kissing—Difficulties encountered with the recording of psalms.

(*c*) *The Community of New Israel.*—"Rationalistic village" Nadejda ("Hope")—First acquaintance with the members of the community—First impressions—The Sunday congregation in prayer-house—The singing of Sion songs—Their melodies carry the influence of Russian peasants' songs, baptistic chants, &c., with a peculiar polyphonic treatment—The words of the Sion songs are rhymed compositions put together in commemoration of some phase of life in the New Israel Community—In the Sion psalms are expressed the aspirations of the Community and sometimes the criticism of the existing conditions of life.

The paper was illustrated by numerous phonograms and photographs taken during the journey. Five examples of the music are here shown, and one photographic group.

Introductory to "Tonic Sol-Fa."

Paper in English, in Section VI. By WILLIAM GRAY McNAUGHT, Mus. Doc., F.R.A.M., Annandale, Woodside Park, North Finchley, London, N. Editor of "The Musical Times." Joint Secretary of the "English Committee," Int. Mus. Society, and of the Congress. See p. 364.

ABSTRACT.—The problem is psychological—Temporary memory of absolute pitch is the basis of all musical perception—Speaking for the moment of melodic outline only, such memory is directed in detail to relationship with the last preceding note (interval-sense), and in group to relationship with all the previously sounded notes which are more or less distinctly remembered (key-sense); and the latter perception is the easier of the two to grasp—Key-sense has been symbolized for a thousand years, and the "Tonic Sol-Fa" notation is a last word in that direction—Therein the association of syllable and effect is the vital and suggestive nexus—The "Tonic Sol-Fa" notation leads up to the staff notation.

The Interpretation of Musical Ornaments.

Paper in English, in Section III. By J. A. FULLER MAITLAND, M.A., F.S.A., Borwick Hall, Carnforth, Lancashire. Late musical critic to "The Times," Member of the "English Committee" of the Int. Mus. Society. See p. 259.

ABSTRACT.—The conventional signs for musical ornamentation—Reasons for their use—Explanation in different treatises—The "acciaccatura" of English organists—Bach's use of ornaments—Türk and the "Vorschläge"—Interpretation of various passages in Bach, Boccherini, Rossini, and Chopin—Modern practice contrasted with the tradition as explained by Türk and others—Reasons for a return to the interpretation supported by tradition.

Subjectivity and Objectivity in Catholic Church Music.

Paper in German, in Section IV. By Canonicus DDr. FRANZ XAVER MATHIAS, 2, Bruderhofgasse, Strassburg, Alsace. Rector of the Strassburg Seminary for Priests, and Teacher of Catholic Church Music at Strassburg University. See p. 303.

ABSTRACT.—A one-sided interpretation of the idea Catholic Church Music often leads to the exclusive alliance of this idea with that of "objectivity." In its true essence and fullest scope, Catholic Church Music is "the participation of the musical world in the authoritatively ordered and formal devotion of man towards God, and of God towards man, as represented in the historic and mystic God-man (Christ and the Church respectively)." Now, just as this Divine service of Objectivity and Subjectivity in its entirety turns aside only that which is contrary to the Spirit of Christ and of his Church: from the former everything that is empty, colourless and lifeless, from the latter all caprice, all contrariness, everything that is meaningless, formless, or in bad taste, but on the other hand combines in one harmonious concord all the positive values of each—the greatness and sublimity of the former, the unity, fullness and warmth of life, the depth and strength of feeling of the latter—just so the musical part of it reveals a corresponding harmonious union of Subjectivity and Objectivity. Hence neither "Subjectivity" nor "Objectivity" is the watchword of Catholic Church Music, but "Subjectivity and Objectivity in noble enlightenment and harmonious union."

Principles of Pianoforte Teaching.

Paper in English, in Section V. By TOBIAS MATTHAY, 96, Wimpole Street, London, W. Professor at the Royal Academy of Music. See p. 326.

ABSTRACT.—Regarded as suggestions to teachers, the subject was divided into:—(1) The difference between practice and mere strumming; (2) The difference between teaching and cramming; (3) How the pupil's mind can be brought upon his work; (4) Correct ideas of time and shape; (5) The element of rubato; (6) The element of duration and pedalling.

Proposals for Editing Vocal Music of the XV.—XVII. Centuries.

Paper in German, in Section VI. By Dr. ALBERT MAYER-REINACH, 62, Moltkestrasse, Kiel. Director of the Conservatorium. See p. 365.

ABSTRACT.—Most of the editions of old vocal music which we possess fail to pay sufficient attention to subtleties of rhythm within the individual parts. By means of division into bars, which are determined entirely according to a fixed duration of time (whether it be simple or compound time), they destroy the original character of the composition. Modern editors have attempted to overcome this difficulty by omitting the bar-strokes and replacing them by other signs, or by a non-simultaneous marking of the bars in the different voices in accordance with their respective rhythms. The latter method, whose chief exponent is Leichtentritt, succeeds in making the score give a true picture of the rhythmic grouping of the individual parts. But these more recent editors do not take enough account of musical practice. In practice, at any rate in the case of a normally constituted choir, it is impossible to get on without regular recurring bars. Some means must therefore be found by which the bar-strokes may be retained, and at the same time the rhythmic values of the voices rendered clear. The author's efforts in this direction formed the subject of the present paper.

A New Musical Notation or Stenography.

Paper in French, in Section III. By ANGEL MENCHACA, 183 Avenida Montes de Oca, Buenos Aires, Argentine Republic. Inventor. See p. 267.

ABSTRACT.—This is a new notation or stenography, applied to the tones of music, on the assumption that those tones are twelve exact to the octave. The stenographic elements are as follows:—(*a*) A single horizontal line replaces the stave. (*b*) A sign like a large pear-shaped semibreve indicates, according to the way it leans, and according to its position above or below the horizontal line, this or that tone. The stalk end of the pear may point horizontally in two ways, to right or left; or it may at an angle of 45° point in four directions; this makes six clearly perceived variations. Situation above or below the horizontal line will double the number. The whole number will thus be twelve, one for each of the tones of the

octave (douzaine). Author's descriptive names for the twelve tones are :—*la*, (*se*), *si*, *do*, (*du*), *re*, (*ro*), *mi*, *fa*, (*fe*), *sol*, (*nu*). The names in brackets are his additions to the familiar diatonic Guidonian. (*c*) A short horizontal line indicates a rest. (*d*) A heavy dot indicates, according to its position in the circumference of the pear-shaped note-sign, or on the upper or lower surface of the short horizontal, the time-duration of the note or rest. A normal duration, with two longer and six shorter, are thus provided for ; total, nine. (*e*) A short and a high vertical line indicate, according to their position as attached to either end of the pear-shaped note-sign, the various pitch-octaves. The short vertical equals in size the greatest diameter of the pear-shaped note, and the high vertical is the double thereof. The short vertical, attached to either the stalk-end or the round (calyx) end of the pear, and pointing either up or down, gives four variations ; the high vertical as many more. With an unmarked medium, this gives nine octaves, which are the utmost known to music. Author's names for these octaves (douzaines) are :—sous-profonde, profonde, grave, basse, centrale, haute, brillante, aigüe, sur-aigüe. (*f*) Barring is done by punctuation. (*g*) There are one or two supplementary devices.——As a vehicle for denoting melodies or single parts, this stenography is more compressed than stave-notation. Even for transcribing such a thing as a full pianoforte piece, it is as two to three in the space occupied. The Government of the Argentine Republic has given its official sanction to the teaching of this method in training-schools, &c.

Some points of principle relative to Catholic Church Music.

Paper in German, in Section IV. By Prof. Dr. HERMANN MÜLLER, Paderborn, Westphalia. Professor of Theology, and President of the Allgemeiner Cäcilienverein. See p. 303.

ABSTRACT.—This paper deals primarily with the present development of Catholic Church Music in German-speaking countries. Attention is drawn to the importance to music of the Motu-Proprio of Pope Pius X. The traditional melodies of the Editio Vaticana constitute the main feature of interest in the cultivation of Gregorian plainsong. The advantages of these melodies over the shortened melodies, whether from a scientific or an artistic point of view, are increasingly recognized. As regards mensural vocal church-music, we are well aware of the great importance of the classical polyphony of the Roman school of the 17th century. But modern music is capable of producing compositions of such excellence, such seriousness, and such value, as to be not unworthy of adaptation to liturgical purposes. Between the style of the classical polyphony of the 16th century and the theatrical Italian style of the 18th century, which is useless for ecclesiastical purposes, lies a wide field of musical activity which may be differently valued from an æsthetic, a practical, or a historic point of view ; which however, if it possesses artistic value and satisfies the requirements of the liturgy, cannot lightly be excluded from religious service.

Polish Dances outside Poland.

Paper in German, in Section II. By Dr. TOBIAS NORLIND, Tomelilla, Sweden, Teacher of History of Literature and Music in Lund University ; Rector of the Volkshochschule, Tomelilla ; Secretary of the National Section Sweden, Int. Mus. Society. See p. 20.

ABSTRACT.—To the Polish Dances which are known outside Poland belong primarily the "Polish dance" of the 17th century, the "Polonaise" and the "Mazurka." No unity of opinion exists as to the origin of these dances ; only one thing is universally admitted, that they represent quite different stages of development. In the opinion of the author all these dances belong to one common ground-type, viz., the Polish dance of the 16th century. Out of this ground-type were developed, on the one hand the Mazurka of the 17th century and the Polonaise of the 18th century, on the other hand the Swedish folk-dance, the Polska. Although the Polish dance was known in the 18th century as a popular dance in Germany as well as in Denmark, Norway, and Finland, yet it was cultivated principally in Sweden, and it is there that it gradually split up into three separate types :—(1) the Polska in dotted quavers (= Mazurka), (2) the semiquaver Polska (= Polonaise), (3) the Triol-dances (= Norwegian "Springdans"). In order to illustrate more fully the development of the Polish dance, a musical supplement consisting of 65 dances was distributed among the audience.

English Music for the Lute in the time of Shakespeare.

Paper in German, in Section V. By Dr. TOBIAS NORLIND. As above. See p. 331.

ABSTRACT.—English music for the lute arrived at a state of independence just about the same time that virginal-music attained a European reputation at the end of the 16th century. Continental lute-music reached its highest point about the year 1600 with Besardus, Laurencinus, Diomedes, etc. But the very popularity of virginal-music in England constituted a cause why lute music had to strive so hard for its independence. It is for the same reason that we know so little now about lute-music of that time in England, whereas the virginal-music of the same epoch is renowned all over the world. But it would be wrong to ignore or despise the English lute-music of that time. The lute stands high, not only as an independent instrument, but more especially as an instrument of accompaniment for vocal music. In the fantasies for the lute, it often allies itself closely as regards technique with virginal-music, but as an instrument of accompaniment for solo-singing it succeeds in getting at what is essential in a surprising degree. As the songs which were sung to an accompaniment on the lute were generally composed by the best English poets, the lute became the most important mediator between a highly-reputed poetic and a highly-reputed musical art.

The first Polish Operas and their influence on the period of Chopin's Youth.

Paper in French, in Section I. By HENRYK OPIENSKI, 53 Wilcza, Warsaw. Opera Conductor. See p. 146.

ABSTRACT.—The Italian Opera has existed in Poland (at the royal court of Warsaw) since the year 1633, but it was the poetical and literary movement of the end of the 18th century (1778) which created the national Polish Opera, interesting both for its own character and for its direct relations with the period of Chopin's youth. The character of the earliest Polish operas (the authors were M. Kamienski, 1734-1821, and J. Stefani, 1764-1829) is German as regards style, "opera buffa" and "opera comique" as regards class. But the new and original element was the employment of popular themes, the subjects for which were taken from peasant life. The ideas of Kamienski and Stefani were taken up again at the beginning of the 19th century by Chopin's teacher J. Elsner, and by Ch. Kurpinski, who together created the first historical Polish operas. At this time the national opera became the most perfect expression of musical art in Poland, and that is why J. Elsner could not understand how it was possible for his gifted pupil Chopin not to become a composer of operas. Chopin was familiar from his childhood with Krakoviaks, Mazurkas and Polonaises in the national opera; and this inevitably contributed to the formation of his ideas on national music, which he succeeded in developing with all the force of his genius.

A Patent Finger-stretcher.

Paper in Italian, in Section V. By ICILIO ORLANDINI, 2, Via Puccini, Pistoja. Inventor. See p. 331.

ABSTRACT.—The mode of using the apparatus is as follows. Place the palm of one hand on the cushion and insert the five fingers within the small rings. Then work the lever with the other hand, pressing the handle from top to bottom. To obtain the maximum amount of dilatation, advance the fingers (as far as possible) beyond the second articulation, and after having worked the lever several times, bring it to a stop at its extremity by means of the hook attached. These gymnastics, useful to all students of any musical instrument whatever, help to give elasticity and independence to the fingers, and a great and ever-increasing vigour to the hand.

The Meaning of Ugliness in Art.

Paper in English (Full Meeting). By Sir C. HUBERT H. PARRY, Bart., C.V.O., M.A., Mus. Doc., D.C.L., LL.D., Highnam Court, Gloucester; Director of the Royal College of Music, London; member of the "English Committee," Int. Mus. Society. See p. 77.

ABSTRACT.—Disagreeable things have to be discussed. They amply repay discussion. It often happens that they prove not to be disagreeable on better acquaintance. Things which were once regarded as too ugly to be endured are the most familiar of our present day experiences. Nearly all the prohibitions in artistic theory are based upon the assumption

that ugly things should not be allowed. This view has so frequently proved to be unsound that many people either infer that ugly things do not really exist, or that they are among the most valuable assets in the panoply of aspiring genius. In either case inferences are liable to go too far. Breaking rules is often a very healthy occupation; but it requires discrimination, because those who break them in haste often find out too late that they have broken the wrong ones. A vast number of things are thought to be ugly merely because they are not understood. Until their relation to the context is perceived, they produce a disagreeable impression. The type of things which are physically disagreeable often prove to be quite pleasant when the mind explains them. The real criterions have to be sought for in the range of mental perception. The ugly things which are offensive are such as the mind perceives to be ugly in intention; such things as are utterly out of gear with context, and are not there for an artistic purpose but for other reasons. It generally resolves itself into being something in the wrong place. Commercialism puts everything artistic in the wrong place, because it does not employ creative instinct, but trades on the ignorance of the multitude and supplies them with wholesale shams in stock patterns. Specialization in education tends to narrow the outlook, and to over-emphasise the intrinsic at the expense of the relative. The highest object of education is to develop the mind to the perception of relations. Specialization without the higher phase of education makes people forget that there are millions of aspects of every different thing; and to lose sense of the countless associatory suggestions which minister to the poetry and interest of things. The effects of the various influences of the time are manifested in conflicting views. To some people ugliness in art seems to be a sort of contagious evil which should be repressed. But mere artificial regulations of the kind commonly make the perversities thrive all the more. The ardour for experiment in all departments of thought and action is reflected in art. The conventions which are utterly dead and obstructive are getting broken up by degrees; and while they are being broken up there must be some disorder and ugliness. There are some uglinesses which are adorable and some which are revolting. The regulations of respectability have too often banned the former and given free rein to the latter. But it seems to be a general rule that things which are sound survive and things which are unsound disintegrate. Uglinesses are something like bacilli. The wholesome kinds are more likely to exterminate the unwholesome kinds, if they are given fair opportunity. The right to be healthily ugly is one which everyone who has any personal convictions is bound to insist upon.

A Mechanical Tuner for Equal Temperament.

Paper in French, in Section V. By Cav. Uff. GEREMIA PIAZZANO, 38, Via Mazzini, Turin. Inventor. See p. 332.

ABSTRACT.—The instrument exhibited has thirteen strings, which are to be tuned by the operator to a dead unison. Then a transverse diagonal fret, which runs from the top of the left-hand string to the exact middle of the right-hand string, is to be adjusted by three screws. As the transverse diagonal fret presses on all the intermediate strings, it follows that the whole apparatus exhibits an octave of strings mathematically divided according to equal temperament. The tuner of a keyed instrument has merely to tune by the sounds thus given.

Music and Musicians in Paris in 1848.

Paper in French, in Section I. By J. G. PROD'HOMME, 9 rue Lauriston, Paris, Secretary of the National Section Northern France (Paris), Int. Mus. Society. See p. 149.

ABSTRACT.—In this paper the writer examined the different musical institutions of Paris in 1848 and the following years until the Second Empire:—Conservatoire, Opéra, Théâtre-Italien, Théâtre-Lyrique—Enumerated the musical manifestations which accompanied the Revolution of 1848, and the "songs of circumstance" which were composed or published at that time—Passed in review most of the musicians who became celebrated at that epoch—The paper concluded with an extensive musical bibliography.

Notes on the Origin of the French Overture.

Paper in French, in Section I. By HENRY PRUNIÈRES, 51 rue de Bourgogne, Paris. Professor at the École des Hautes Études Sociales. See p. 149.

ABSTRACT.—The French Overture is composed essentially of two parts: the first, with a solemn and jerked rhythm, is in common time and ends on the dominant; the second, lively and springing, begins with points of imitation and returns to the tonic. Sometimes the Overture comes to a grave conclusion in common time. This classic type of Overture

seems to have been created by Lully. Practically, what Lully did was to substitute the Italian fugato for the second movement of the primitive French Overture, which was written in compact harmonies. It is possible to follow all the phases of this evolution in the manuscript-collections of ballets written between 1640 and 1660. After a first interesting attempt in the ballet "L'Amour Malade," Lully introduced "Alcidiane" (1659) with an Overture in regular form. He continued to work at perfecting his invention during the following years, and wrote a masterpiece of its kind for the ballet of "Xerxes" in 1660.

Reform in the Notation of Orchestral Scores in "Popular" Editions.

Paper in French, in Section VI. By DORSAN VAN REYSSCHOOT, 32, rue de la Vallée, Ghent. Professor of Harmony and Counterpoint in the Ghent Conservatoire. See p. 366.

ABSTRACT.—The question of orchestra-scores for so-called "popular" editions demands reform in the notation as follows, if the scores are to become more completely accessible to the only readers for whom they are intended:—(1) Exclusive use of the two ordinary clefs—(2) A more reasonable arrangement of the instruments according to the family to which each belongs and the tessitura which it therein occupies—(3) Notation of the real sound according to its tessitura (suppression of the conventional notation in the upper and lower octaves)—(4) Notation in the real tone of the piece, for instruments called "transposing instruments"—(5) Maintenance throughout the whole work, or at any rate in its main portions, of all the score-signatures which the orchestration renders necessary. Justification of these modifications.

Musical Instruments in Spain in the XIII. Century.

Paper in French, in Section V. By CECILIO DE RODA, 40 Huertas, Madrid. Director of the Madrid Conservatoire, Member of the Spanish Academy of Fine Arts. See p. 332.

ABSTRACT.—Musical instruments in the Codex de las Cantigas of King Alfonso X. at the end of the 13th century—Miniatures—Musical instruments in the poem, "Libro de Buen Amor," by Arcipreste de Hita, towards the middle of the 14th century—A large number of instruments shown in the Codex Alfonso are at present date in use among the Arabs of North Morocco—Arabian and European instruments.

Choir-Boy Training.

Paper in English, in Section IV. By CYRIL B. ROOTHAM, M.A., Mus. Doc., 4, Huntingdon Road, Cambridge. Organist and Director of Music, St. John's College, Cambridge. See p. 307.

ABSTRACT.—Important subject, since it concerns future speaking and singing voices of thousands of the population—Choirmasters should be able themselves to sing, and should have musical speaking voices—Selection of boys for choir—Value of developing local talent—Boys in any one choir should vary in age (8-16 years)—Daily training; position of boys in practice-room and at service-time—Importance of regular training—Different methods of production—Best results achieved by using exercises which begin on highest notes—Forward production—Training of little use unless results embrace *ff* as well as *pp* singing, effective crescendos and diminuendos—All vowels and consonants should be sung naturally, as in good speaking—Remedies for forced production and flat singing—"Breaking" period of the boy's voice—Paramount importance of ceasing to sing before the treble voice actually gives way, and puberty supervenes—Illustrations:—Exercises and solo work.

A System for dividing the Octave into 19 notes, with Appropriate Notation.

Paper in German, in Section III. By Prof. MELCHIOR ERNST SACHS, 7, Elisabethstrasse, Munich. Professor in the Munich Royal Academy of Music. See p. 279.

ABSTRACT.—Development from 3- to 5- to 7- to 12- to 19-note system—Names of the 19 notes and number of vibrations of each—The 19 major and minor triads are purer than in the 12-note system—Music for the 12-note system can be played readily in the 19-note system; the small differences in pitch are negligible—The 19-note system gives increased facility for musical expression—The lecturer played pieces in both systems on a harmonium (which exhibited) tuned to the 19-note system—The proposed notation is graphic, and shows with great clearness the pitch, duration and strength of the notes—Horizontal red and blue 5-line systems alternate; each has room for 19 notes—The note is indicated by a horizontal stroke, the thickness of which shows the degree of force—Duration is indicated by faint perpendicular lines.

Tessaradecatonic Harmonium.

Paper in French, in Section V. By JOSÉ PEREIRA DE SAMPAIO, 414, Rua de Bomjardino, Oporto, Portugal. Inventor. See p. 333.

ABSTRACT.—This apparatus (a harmonium of two octaves with seven white and seven black keys) was explained by the inventor, first in a treatise entitled "Théorie exacte et notation finale de la musique," then in a printed letter. In the tessaradecatonic harmonium the sharp of a note is strictly equal to the flat of the following note. Therein the diatonic scale is rendered, not by the series of the white notes but by that of the black notes. Another harmonium, for practical use, is under construction.

An unprinted collection of German Popular Songs, with their Melodies, collected from oral tradition in the Altmark and Magdeburg districts by Ludolf Parisius.

Paper in German, in Section II. By Dr. FRIEDRICH SANNEMANN, Hettstedt. Pastor. See p. 205.

ABSTRACT.—In the year 1879, in the eighteenth annual report of the Altmark Society for Patriotic History at Salzwedel, Ludolf Parisius gave to the public 21 songs with notes and melodies, and published them in a separate edition. The larger collection, hitherto unprinted, covers 730 quarto pages in the MS., without melodies. Two hundred and eighty-one popular songs in the text and over 150 melodies are herewith presented. The existing literature relating to the popular songs, along with the text-variants according to the several places where they were found, is dealt with in notes. The collection contains 15 religious poems, 46 ballads, 91 love-songs, 56 soldier-songs, 31 hunting-songs and songs for various classes, 42 songs of diverse nature, and in the appendix a large number of proverbs taken from peasant life, rules for health, superstition of all kinds, counting-rhymes for children's games, &c. As regards the value at which this great collection should be assessed it is significant that the Prussian Ministry of Public Worship has promised a suitable contribution to the cost of printing when the collection goes to press.

Iconography of Musical Instruments.

Paper in English, in Section V. By Dr. D. F. SCHEURLEER, 53, Laan van Meerdervoort, The Hague. Banker, President of the National Section Holland, Int. Mus. Society. See p. 334.

ABSTRACT.—The great importance of a study of the representations of musical instruments on pictures, sculptures, coins, vases, &c., has often been recognised by different scholars. Attempts have been made to get descriptions of what is extant in certain collections, but they have only given small fragments and have been treated from different points of view, and they thus lack unity of system. Consequent on this paper, an international committee has been appointed for the purpose of preparing a general, and as far as possible complete, inventory; see Monthly Journal for July, 1911, page 292.

New editions of English Virginal-music.

Paper in German, in Section VI. By Prof. Dr. MAX SEIFFERT, 28 Göbenstrasse, Berlin. Teacher at the Berlin Royal High School for Music. One of the editors of the Int. Mus. Society. See p. 369.

ABSTRACT.—Further editing of individual manuscript-originals is from a scientific point of view neither desirable nor profitable. The need for critical complete editions of the chief masters of English virginal-music, such as Bull, Gibbons, etc., for which we have ample original material both in England and on the Continent, is much more urgent.

General Catalogue of Musical Documents prior to the year 1800 contained in Public and Private Libraries in England.

Paper in German, in Section VI. By Prof. Dr. MAX SEIFFERT. As above. See p. 369.

ABSTRACT.—On behalf of the Historical Commission for the publication of Memorials of German Music an investigation has been undertaken of all the public and private libraries and archives in Berlin, with a view to ascertain and catalogue the

amount of musical material prior to the year 1800 contained therein. It seemed to the author to be a matter of the first importance that a similar proceeding should be undertaken in England in some way under the auspices of the Society. The British Museum has made a monumental beginning in this direction, and it is to be hoped that the scheme may find favour amongst the authorities of other libraries and amongst various patrons of musical art.

Popular Music in Roumanian Countries.

Paper in French, in Section II. By Prof. Dr. STEFAN SIHLEANU. 12, Str. Cozma, Bucharest. Professor at the University. Formerly Inspector-General of Education, and Director-General of Theatres in Roumania. See p. 205.

ABSTRACT.—The author displayed the general character of Roumanian popular music, in which the minor key with its melancholy note predominates. This is the case in the lyric songs (doïnas), the lamentations, and the patriotic songs. He then proceeded to speak of dance-music, in which the slow and grave movement of the hora exists side by side with the quick, agitated accents of the sârba, Câtuta, Crâul, and other dances in which the cheerful, noisy note predominates. The musical structure of some well-known melodies or popular airs was then studied, and their original character was demonstrated. Illustration on the pianoforte by the author. There followed a sketch of Roumanian music in the different countries inhabited by Roumanians, both in independent Roumania and the provinces belonging to Austria, Hungary, and Russia. Accompanying musical texts were distributed.

Lute Music in Berlin Libraries.

Paper in English, in Section VI. By Fräulein ALICJA SIMON, 70, Augsburgerstrasse, Berlin. Writer on Music. See p. 370.

ABSTRACT.—The object of this paper was to present in a short form (originally intended for the Lute Music Commission) a survey of works for the lute contained in several important musical collections of Berlin. The libraries in question embrace:—

1. The Kgl. Bibliothek—A report on the contents of the Berlin Royal Library was presented at Vienna at the last Congress—The London paper added a supplement of works recently brought to light in the old Berlin collection, and included a separate report on the recently acquired Tappert library.
2. The Kgl. Hochschule für Musik.
3. The Kgl. Sammlung alter Instrumente.
4. The Kupferstich Kabinett—Further, the valuable private collection of—
5. Dr. Werner Wolffheim, Grunewald-Berlin.

The report drew attention to the chief points of interest connected with this Berlin lute music, a more complete and detailed account of which may be found in the lecturer's contribution to the General Catalogue deposited with the Lute Music Commission in Paris.

Laryngal Mechanism and Vocal Sound-Quality.

Paper in French, in Section VI. By CARLO SOMIGLI, 162, North Avenue, Chicago. Teacher of Singing. See p. 370.

ABSTRACT.—The author introduced a very careful and complete tabulation—(*a*) of the laryngal mechanisms, normal and abnormal, and (*b*) of the qualities of sound emitted thereby in singing.

Ciampi's "Bertoldo, Bertoldino e Cacasenno." A contribution to the history of Pasticcio.

Paper in English, in Section I. By O. G. SONNECK, Chief of the Division of Music, Library of Congress, Washington, D.C. See p. 152.

ABSTRACT.—A history of pasticcio is needed for an absolutely clear history of opera and operatic life in olden times. A comparison of several of the earliest librettos of Ciampi's once so popular "Bertoldo in [alla] Corte," rectè "Bertoldo, Bertoldino e Cacasenno," illustrates this thesis strikingly. For instance, of the twenty-five arias sung at Ferrara, 1755, only eight appear among the thirty-three of Goldoni's librettos as composed by Ciampi for Venice, 1749. All the others were either interpolations from other operas or were made to order. Obviously therefore caution is necessary when basing historical or æsthetic estimates of old Italian operas on one libretto or on one score preserved under the

name of one composer. This pasticcio tendency is noticeable even in the first operas, but it did not become systematic until the 18th century, when it was, as the author believes, a logical and unavoidable by-product of the scrittura system. The second (but not here given) part of the study deals with the relationship between Ciampi's opera and Favart's "Ninette à la cour." The comparison strengthens the above thesis still further, as such parodies were but peculiarly French contributions to the operatic genre of pasticcio.—See the Society's Quarterly Magazine, XII., 525, July, 1911.

Plea for a Revision of the Complete Edition of Beethoven's Works.

Paper in German, in Section VI. By Dr. FRIEDRICH SPIRO, 16, Via di Villa Patrizi, Rome. President of the "Società Internazionale per la diffusione della Musica da Camera." See p. 372.

ABSTRACT.—The complete edition of Beethoven's Works was an epoch-making event in its time, but it no longer suffices for modern needs. We require absolute completeness and accuracy. We must have everything that Beethoven wrote in notes, and everything just as he wrote it. We are still without the arrangement for 4 hands, which he himself made, of the Fugue Op. 133, the Song-scherzo for Count Zmeskall and Frau Milder-Hauptmann, whole numbers from the first-form setting of "Fidelio," and much else. In the 9th Symphony the characteristic change which Beethoven made in Schiller's words is wanting, also a whole bar in the alteration of the Diabelli-Variations. In Sonata Op. 106 there is a false bass, and many other mistakes have been printed. The titles also ought to be printed according to the Beethoven manuscripts. They are often eloquent, and reveal special intentions, *e.g.*, in the Kreutzer-Sonata. Each work ought to be preceded by a short notice as to date of composition, present resting-place of the manuscript, and the most important variants. The opinions of contemporaries should be quoted.

Proposals for Improving Elementary "Violin-methods," and Hints for Teaching the Violin to Children.

Paper in English, in Section V. By Signora ASSIA SPIRO-ROMBRO, 16 Via di Villa Patrizi, Rome. First Violin of the Quartett of the "Società Internazionale per la diffusione della Musica da Camera." See p. 337.

ABSTRACT.—Our present methods are not melodious enough for young children. We must try to make them more so. Nor are the exercises sufficiently preparatory; the teacher should be able to make a preparatory exercise for each child independently of the school-book. The teacher should be able to interest the child's mind by means of children's popular songs. Teaching is carried on at present according to a scheme, and not according to a real method. The teacher must understand the difference between the real method in the practical system, and a method which develops into a mere scheme with unhappy results. Children should have more lessons in the early stages of their study. The aim must be a musical, not a mechanical, technique. The child should learn to play at sight from the very first, and should be taught to sing any given melody as well as play it.

The Most Recent Advances in Musical Bibliography.

Paper in German, in Section VI. By Dr. HERMANN SPRINGER, 22, Tempelhoferstrasse, Schöneberg, Berlin. Librarian, Music Department of the Berlin Royal Library. Secretary Local Branch Berlin, Int. Mus. Society. See p. 377.

ABSTRACT.—Main headings:—A summary of the situation as regards musical bibliography—Critical review of the most important work done in this connection in different countries—Report on the work of the "Bibliographical Commission" inaugurated in 1906—The term "bibliography" may easily be read as narrowing too much the scope of the work. To make a record of the whole body of musical literature is indeed a worthy aim, but it is not the only one. Musical iconography, for instance, which has lately become a subject of attention, comes under this heading. The work of national cataloguing, which is the first step to be undertaken, has been promoted in different ways in different countries. It has been for some time apparent that a collection and publication of addenda and corrigenda for Eitner's Quellen-Lexicon constitutes a pressing need. The Berlin bibliographical centre has now made all the arrangements for breaking ground in this task (see Monthly Journal for December, 1911, page 80A). In collecting material it is not only the cataloguing of literature which must be held in view, but biography must also find its place. In fact, the work to be done under this head includes not only musical bibliography in the strict sense of the word, but also the whole field of research and documentation regarding the authorities for musical history.

Who was "Benedictus"?

Paper in English in Section I. By WILLIAM BARCLAY SQUIRE, M.A., F.S.A., F.R.G.S., British Museum, London, W.C. Member of the "English Committee" of the Int. Mus. Society. See p. 152.

ABSTRACT.—Difficulty of distinguishing between 16th century composers of that name—The notices of Burney and Gerber were not incorrect—With Kiesewetter and Fétis the confusion began—Summary of further notices—Analysis of evidence, and production of new points in evidence—Conclusion: There were three musicians, (i.) Benedictus de Opitiis, who settled in England, (ii.) Benedictus Appenzelder, (iii.) Benedictus Ducis. Riemann conjectures that (i.) and (iii.) might be the same, but this cannot be so.

The Value of a Collection of Musical Instruments in Universities.

Paper in English, in Section V. By Prof. ALBERT A. STANLEY, M.A., Ann Arbor, Michigan. Professor of Music in the University, Michigan, and Director of the University School of Music. See p. 341.

ABSTRACT.—Through comparative study of instruments many sides of a student's nature are brought into requisition. Its interest lies under three heads: scientific, sociological, and artistic - *i.e.*, decorative. The value of a collection is particularly obvious in the case of the type of University found on the western shores of the Atlantic.

The Provincial May Festivals in the United States.

Paper in English, in Section VI. By Prof. ALBERT A. STANLEY. As above. See p. 377.

ABSTRACT.—The evolution of the Music Festival in the United States is somewhat unique, for it follows the lines of certain social and political practices incidental to the system of government. The early singing school was a great initial force. The ramifications of this Festival movement can only be appreciated by statistics. Six regularly established orchestras, each with a quartett of competent soloists, will have travelled in 1911, April to June, over a section bounded by the Atlantic and Pacific Oceans, the Gulf of Mexico, and Canada. To do this they will have covered 50,000 miles, and given concerts in nearly 200 cities, some Festivals ranging from two to four days in length. Analysis of programmes given this year and comparison of programmes given in previous years, at different parts of the country. Comparative statistics of representative choruses bearing on the balance of the parts, &c. Also tables of statistics, maps, and programmes.

A youthful Symphony by Beethoven discovered at Jena.

Paper in German, in Section I. By Prof. Dr. FRITZ STEIN, 7 Lutherplatz, Jena. University Music-director. President Local Branch Jena, Int. Mus. Society. See p. 158.

ABSTRACT.—Discovery of the parts of a Symphony in C major dating from the end of the 18th century in the records of the Academic Concerts, Jena (founded 1769)—Bibliographical details—Importance to be attached to the annotations occurring in two of the parts: par Louis van Beethoven, and Symphonie von Bethoven (*sic*) respectively—Musical relations between Bonn and Jena—Beethoven had already attempted symphonic music before his First Symphony—Evidence of this fact—Analysis of the work—Influence of the Mannheim Symphonies on instrumentation and the thematic work—Evident indebtedness to Mozart—Traces of Haydn—Distinct stamp of Beethoven's work to be found in the Introduction, in passages of the first and last movements, in the Trio, and above all in the beautiful Coda of the Adagio—In all probability this Symphony, which is still valuable from a musical point of view, may be affirmed to be the youthful work of Beethoven, composed in the last Bonn period; or possibly in the first Vienna period—Lecturer played the work on the pianoforte.

Musical Education in Australia, 1863-1911.

Paper in English, in Section VI. By JOSEPH SUMMERS, Mus. Doc. 340, Bulwer Street, Perth, Western Australia. Organist. See p. 384.

ABSTRACT.—Work at the Universities of Melbourne and Adelaide—Foreign Examiners—Danger of excessive desire to gain "marks" or other rewards—Climatic advantages and physical development obtainable in Australia.

Mathematical Analysis of the Tempered Chromatic Scale.

Paper in English, in Section III. By WALTER HAMPDEN THELWALL, 35, Nevern Place, Earl's Court, S.W., Member of the Institution of Civil Engineers. See p. 281.

ABSTRACT.—Musical acoustics is the only science which at present takes as its basis a series of fictions, and ignores the facts. The basis of modern music is the tempered chromatic scale, as asserted positively by musicians like Berlioz, Spohr, and Parry, and by men of science like Helmholtz. This scale has however never been subject to mathematical analysis in detail. The lecturer's aim was to remedy this state of things and induce acousticians to adopt the tempered scale as their basis. A large number of successions and combinations of musical sounds are analysed in the paper.

The Italian "Sonata per Cembalo."

Paper in Italian, in Section I. By FAUSTO TORREFRANCA, 132, Principe Umberto, Rome. Editor of the "Rivista Musicale Italiana," Turin. See p. 158.

ABSTRACT.—The origin of the modern instrumental style is attributed to the influence either of Ph. E. Bach or of Stamitz. Both opinions are erroneous. The style began before 1740, with the Venetian cembalists, and was connected first with the concerto of Vivaldi, Valentini, &c., then successively with the Mannheimer, Schobert, Chr. Bach, and Mozart. The lecturer has discovered a very rich literature for the cembalo, in which Galuppi and Rutini are conspicuous; but still more so a hitherto unknown composer, Giovanni Platti (at Würzburg, in 1740)—Four concerti unknown until Schering's time were produced in confirmation of this new historical fact—Modernity of style, amplitude of forms, rhythmic and harmonic characteristics, render them the most important productions of the epoch, especially as they precede Ph. E. Bach and Graupner in point of time.

History of Church-music in the XVII. and XVIII. Centuries.

Paper in German, in Section IV. By Dr. KARL WEINMANN, Ratisbon, Bavaria, Director of the Church Music-school. See p. 312.

ABSTRACT.—At the third Congress of the Society, held at Vienna, in 1909, a resolution was passed voting that a scientific investigation, based on originals of instrumental Church-music at the turn of the 17th century, constituted a pressing need of the present day. Although the main contents of the Proske Library at Ratisbon consist in valuable MSS. of the early-classical "a cappella" style, it does however possess some works belonging to the period above-mentioned. The result of investigation as to the adaptability of the same for liturgical purposes, along with the question of possible future publication, formed the subject of this paper.

The Basso Continuo in Italian Opera.

Paper in German, in Section III. By Dr. EGON WELLESZ, 10 Reitlegasse, Vienna. Secretary of the Local Branch Vienna, Int. Mus. Society. See p. 282.

ABSTRACT.—Importance of basso continuo for the art of the 17th and 18th centuries. The basso continuo must be adapted to the style of the time in which the work was written. The classic rules of pure accompaniment can only be departed from in the last period of the basso continuo. There are two methods of application. In chamber music a subtle contrapuntal execution is required. In dramatic music the basso continuo can cover whole groups of instruments, with full harmony chords. Cases on the border line.—Special difficulty in the application of basso continuo during the early period of opera, on account of the scores being pure "sketches." Necessity therefrom arising for the separation of didactic and practical editions for the period 1600-1650.—Main points in treatment—(1) No anachronisms of style—(2) Basso continuo never to dominate the other parts—(3) Individual treatment of each separate case in the spirit of the work to which it belongs.

An "Encyclopædic Method" of Pianoforte Teaching.

Paper in English, in Section V. By EGON STUART WILLFORT, 15 rue Monge, Paris. See p. 346.

ABSTRACT.—In view of the fact that the pianoforte is, or ought to be, the universal interpreter of all kinds of musical conception, our present system of teaching the instrument is totally inadequate. Some training is needed that will cultivate simultaneously a historical, a theoretical and a technical knowledge. To gain the time necessary for acquiring this threefold knowledge, the somewhat unpractical technical process of present day methods

needs to be revised, and the subjects of study should be entirely composed of historic pieces of great musical charm and value, starting from the very origins of secular music. As an example of the revised technical process was given a summary of the author's chapter on Scales.

A New Blackboard Apparatus for Teaching Vocal Classes.

Paper in German, in Section VI. By JULIUS WOITINEK, 18, Gartenstrasse, Posen, Teacher. See p. 385.

ABSTRACT.—The invention exhibited has the same general idea as the Russian calculating apparatus designed to help blackboard-teaching of arithmetic in class, in that it is an apparatus attached to the blackboard, operated by the teacher, and giving results visible to the eye. But in this case not only the eye, but the ear also, is appealed to, which constitutes the speciality of the invention. A choirmaster with blackboard and pointer teaching a class to read from notation, or to master the elements of music, cannot simultaneously use an ordinary harmonium to help the class by indicating the sounds. Here a sort of vertical harmonium is hooked on to the side of the blackboard itself; it is blown by the teacher's foot just as he stands, and either he or one of the class can when wanted depress such and such a key, which sounds such and such a reed-note. But the keys are really large-sized flange-tablets arranged like a ladder, and bearing conspicuously the names of their respective notes. Furthermore, they lie over a large-sized, five-lined painted stave, a prolongation of which can be made by chalk on to the blackboard itself. There are fifteen of these tablets, giving two octaves, G to G, at seven "natural" notes to the octave, with the top-final—A turn of the flange by a button sharpens four of the notes, and flattens three. Thus the following variants are available:—G♯, A♭, B♭, C♯, D♯, E♭, F♯ This gives the power of displaying all tonalities from E major (four sharps) to E flat (three flats). Again, the flange-tablets are so ingeniously constructed, that in the case of any of these tonalities they show visually where the greater interval (tone) and where the lesser interval (semitone) lies in the scale. The teacher has at hand in such an apparatus a ready means for illustrating by sound and sight numberless attributes of the scale and notation. It will be noted that the invention is an adjunct to the ordinary stave-notation.

English Influence in the Evolution of Music.

Paper in English (Full Meeting). By Prof. Dr. JOHANNES WOLF, 9 Illstrasse, Friedenau, Berlin. Professor in the Berlin University. President of the Local Branch Berlin, Int. Mus. Society. See p. 83.

ABSTRACT.—History testifies to the large part which the English have had in the development of music, and shows them at all periods in the van of progress both in matters of theory and practice. English and Irish influence on the Continent may be traced as far back as the earliest hymn-music, which was faithfully conserved in the British Isles in its Gregorian form. England has taken a conspicuous share in part-music. The harmonic conception of music was introduced into Continental music by means of the English devices of "faburden" and "gymel." In the development of the mensural theory also the English have distinguished themselves, as is shown by such names as John of Garlandia, Walter Odington, Amerus, William of Duncestre, Trowell, R. de Handlo, and Hanboys. In instrumental music the importance of the English influence is very great. The organ-music of the 14th century, the virginal-music of the 16th, the viol-music of the 17th, represent brilliant periods in the history of English composition. English productions in the form of madrigals, unison-songs, the catch and the glee were also of a brilliant order. The "Beggar's Opera" was not without influence on the German vaudeville, and English choral music played a part in the creations of the German masters Handel, Haydn, and Beethoven. In short, England's share in the up-building of musical history is very important.

Guitar-tablatures.

Paper in German, in Section V. By Prof. Dr. JOHANNES WOLF. As above. See p. 354.

ABSTRACT.—The guitar, which is probably of Arabian origin, acquired great importance in house-music from the end of the 16th century onwards. The Italian lute-tablature, with different arrangements of the strings, at first sufficed for the literature of guitar-music. When however fret-playing became general, fret-tablatures were invented. We have to distinguish between the Italian fret-tablature by letters of Montesardo and his imitators, and the Spanish fret-tablature by figures of Briçneo, Ribayaz and others. The rhythms were indicated by the position of the strokes indicating the attack, or with the assistance of mensural notes. In advanced guitar-music the fret-letters occur somewhat in conjunction with the Italian lute-tablature. The transposition of the frets is shown by means of numbers attached to the letters. By the end of the 18th century, tablature was abandoned in favour of the modern method of notation.

Papers Read in Full Meetings.

Zur Periodisierung der Musikgeschichte.

By Prof. Dr. GUIDO ADLER, 9, Lannergasse, Cottage, Vienna. Professor of Musical Research at the Vienna University. President of the National Section Austria, Int. Mus. Society.

(For English abstract, see p. 52.)

AUSZUG.—Die Einteilung unserer abendländischen Musik in Stilperioden ist vielfach schwankend und unklar. Bei der historischen Periodisierung können zwei Gesichtspunkte massgebend sein, die miteinander in Relation zu bringen sind: vorerst die Eigenentwicklung der Tonkunst und ihr organischer Fortgang, zweitens ihr Zusammenhang mit der Kultur, insbesondere mit den anderen Künsten. Unsere Musik hat sich in zweitausendjähriger Arbeit zu voller Selbständigkeit erhoben. Sie hat die Pflichten ihres schwesterlichen Verhältnisses zur Dichtkunst geistlicher und weltlicher Art treulich erfüllt. Die Musikhistoriker haben bei der Periodisierung ebensowenig darauf Rücksicht genommen, wie die Literarhistoriker—aus tiefer liegenden Gründen. Dagegen wurde wiederholt der Versuch gemacht, die Perioden der Tonkunst in Parallele zu setzen mit denen der Architektur. Trotz der Analogieen, die zwischen beiden Künsten bestehen, darf man in dem Verfolg dieser Parallele nicht zu weit gehen. Zudem sind auch in den bildenden Künsten einzelne Perioden nicht klar bestimmt, so die der Renaissance und des Barocco. Bei dem Versuche der Parallelisierung der Stilperioden der verschiedenen Künste ist auch deshalb Vorsicht geboten, weil wohl jede Zeitströmung in jedweder Geistesbetätigung sich offenbart, allein nicht in jeder Kunst in gleicher Weise sich zur Geltung zu bringen vermag. Jede Kunst ist von Material, Technik und ihren Eigenbedingungen abhängig. Im grossen Zuge der Universalgeschichte stimmen gleich wohl die Haupteinschnitte überein. Die Musikhistorie hat keinen Grund, von der gefesteten Abgrenzung des Mittelalters, das vom 4. bis zum 15. Jahrhundert reicht, abzuweichen. Das 16. Jahrhundert bringt einerseits die Krönung der Jahrhunderte währenden Arbeit der Mehrstimmigkeit im A-Capellagesang, andererseits fordert es alle Keime zu Tage, deren Spriessen und Treiben die folgende Zeit erfüllt. Die Neuzeit beginnt nicht erst mit 1750, wohl aber kann in Uebereinstimmung mit der Universalgeschichte und der Literaturgeschichte im besonderen mit diesem Zeitpunkt die Eröffnung der "Neuesten Zeit" angesetzt werden. Da tritt mit der neuen Weltanschauung auch in der Musik eine neue Richtung auf, an deren Ausbau noch heute gearbeitet wird. Gegenüber den Sensationsmeldungen über Kunstwerke unserer Zeit, die als Grundpfeiler neuer Stilepochen bezeichnet werden, müssen wir Zurückhaltung beobachten. Die Musikgeschichte und ihre richtige Periodisierung können dabei als willkommene Handhabe für die Prüfung solcher Behauptungen dienen.

(The paper has appeared in book form, published by Breitkopf & Härtel.)

L'Internationalisme dans la Musique.

By Dr. JULES ECORCHEVILLE, 7 Cité Vaneau, Paris. President of the National Section Northern France (Paris), Int. Mus. Society.

(For English abstract, see p. 57.)

RÉSUMÉ.—Il n'est pas d'idées qui doivent intéresser de plus près notre Société que ce concept d'internationalisme, dont s'inspire toute notre œuvre, et qui permet au Congrès actuellement réuni à Londres, de grouper des artistes et des savants de tous les pays.

Le mot est assez récent, mais l'idée est ancienne. La musique Occidentale a bien souvent montré nettement ce caractère international. Soit dans le haut moyen-âge, à l'époque grégorienne; soit au XVIme siècle, dans la période polyphonique; soit encore au XVIIIme siècle, lorsque triomphe la symphonie classique.

Mais l'équilibre et le progrès de l'art seraient illusoires, si en face de cette force d'uniformité, ne se manifestait des influences nationales et particularistes. L'antinomie de ces deux énergies constitue un problème essentiel de notre culture esthétique.

L'histoire et la psychologie démontrent que l'internationalisme relève de l'intelligence et de la réflexion, tandis que le nationalisme et l'originalité s'appuient sur la spontanéité du sentiment.

Or, l'état présent de la musique, où se remarque un parti pris d'originalité farouche chez les artistes, nous montre d'un autre côté, une tendance à constituer la science expérimentale, rationnelle et universelle des phénomènes musicaux. Le problème de l'internationalisme en musique se résout donc aujourd'hui par une sorte de division du travail esthétique. Au moment où l'artiste se voit reconnaître tous les droits à la plus extrême singularité, apparaît le savant pour proclamer la nécéssité d'une entente internationale de l'érudition, c'est-à-dire pour dégager la permanence des lois de l'art.

Ainsi se fonde la Société Internationale de Musique, et telle est la nécéssité intérieure à laquelle elle correspond. Les devoirs, les droits, et l'avenir de notre Société doivent s'imposer à ces nécessités historiques.

German Folk-Songs, with reference to English and American Folk-songs.

By Geh. Reg. Rat MAX FRIEDLÄNDER, Ph. D., LL.D., 242 Kurfürstendamm, Berlin. Professor in the University of Berlin. Secretary of the National Section North Germany, Int. Mus. Society.

(For abstract, see p. 59. The lecturer furnished his own vocal illustrations.)

The Meaning of Ugliness in Art.

By Sir C. HUBERT H. PARRY, Bart., C.V.O., M.A., Mus. Doc., D.C.L., LL.D., Highnam Court, Gloucester; Director of the Royal College of Music, London; member of the "English Committee," Int. Mus. Society.

(For abstract, see p. 67.)

Ugliness is a disagreeable word, but we do not therefore consider it unfit to be discussed. It is only people who have given up being personally alive, who avoid things because they are disagreeable. To people who have any fund of energy they are rather inviting than otherwise, as they are apt to arouse the combative instincts; and liberal minds also feel that all progress is made by facing things which are disagreeable and finding out what they really mean, and accepting them if they can be of service. Every advance in Art has been made by accepting something which has been condemned as ugly by recognised artistic authorities. It is not so very long ago that such simple things as major thirds and major sixths were regarded as unpleasant. It was in quite recent times that many unprepared discords were thought so venomously ugly that the wildest revolutionary would hardly venture to use the mildest of them. It was not long ago that augmented fourths were regarded as so offensive that they were commonly associated with the father of lies; and now we even have proposals to abolish the subtly elastic and varied scale which grew up in the course of centuries, and substitute a scale of fewer notes which consists mainly of an artificial monotony of these very intervals. It was even in more recent times that consecutive fifths were regarded as so ugly that a self-respecting composer suffered tortures of shame if he had used them inadvertently—and

consecutive seconds and sevenths were regarded as so vile as to be almost unthinkable. Yet all these things are now among the most familiar features of our daily musical life. When people came to realise that so many things that were once held offensive had come to be accepted as time went on, it was not far to go to infer that ugliness was desirable for itself. Such a discovery was a great encouragement to the spirit of adventure; and the lookers-on were provided with novel experiences very cheaply; while at the same time they assured themselves that inasmuch as all the greatest and most individual composers had been violently abused in their lifetime for breaking supposed rules, therefore everyone who breaks rules must be a great and courageous genius; and so in latter days it comes about that it requires more courage and firmness not to break rules than to break them.

There probably has never been any time in history when men have so ostentatiously and eagerly broken rules wholesale as the present; and there never was a time when the breaking of rules was so welcomed and so likely to win public favour. Indeed, a large part of the every-day public has been led to believe that not breaking rules is a proof of ineptitude. We may sympathise cordially with the impulse of aspiring youth to break rules. It is most natural and healthy to feel an ungovernable impulse to do anything which one is dogmatically told not to do. In fact, if rules were not broken there would not be any progress in either social things or artistic things; and we should be buried mountains deep in huge piles of dead conventions. But it so happens that humanity works in the same fashion at the laws of nature. When something has to be effected it does it so wholesale that it cannot do good in any one direction without doing harm somewhere else. The advance is merely the balance between the good actually achieved and some inevitable evils which result from humanity's having overlooked something which was entailed in the operations for the desired end. This is very clearly illustrated in the present situation in connection with ugliness; and it is desirable to get behind the merely superficial appearances and distinguish between the objections to them which are futile and those that are well grounded.

People are always finding out that things reputed ugly prove not to be so on better acquaintance. But what does this better acquaintance consist of? The truth obviously is that many things which appear ugly only do so because they are not understood. It is by their context men shall know them—the truth of their relation to their surroundings. It must occur to people who think about such things that they have often had the experience of genuinely new music which has repelled them at first because so much of it seemed positively ug'y—and that when they knew it better and got more into touch with it, what appeared to be offensive in the ugliness passed away, and the uglinesses became among the most welcome features in the works implicated—because they were the proofs of original invention and thought. The composer has in such a case shown us something we did not know before. He has enhanced our range of artistic perception and added to the interest of existence. And what we thought to be uglinesses prove themselves to be the pledges of the service the composer has done us. And precisely the same experience must have happened to readers of really genuine poetry.

The test of the value of a man's work is whether it really enlarges the lives of his fellow men and makes them more worth living. Judged from this standpoint ugliness would seem to be one of the most beneficent provisions of nature. It is an incitement to attention, to grapple with something that may reward thinking about. The complacency of a work which sedulously avoids everything that might be described as ugly is soporific and soothing, but it does

not enlarge men's lives much. It only ministers to the feeling of being comfortable. It is much better to realise that ugliness can be compatible with beauty; and that things which may appear ugly from one point of view may be beautiful from another.

But if we acknowledge that things are generally ugly only because we do not understand them, it is still possible that there may be things which are not only apparently ugly, but really so—that there are uglinesses which are positive and not merely contingent.

And in this connection it is as well to point out that it is not the least use trying to force meanings on words which are not in common acceptance. Philosophers who devote themselves, as a preliminary, to trying to induce people to understand that they use words in their wrong significances, too often have to have monuments put up to commemorate works which they have not had time to begin.

It is not worth while to discuss the aptness or cogency of the term "ugliness" as it is commonly used in disparagement of works of art which are not agreeable to the persons who use the word. We can possibly see our way without that.

But we must recognise that there are several ways of classifying uglinesses. And one of them is into ugliness of the letter and ugliness of the spirit—ugliness in the manner of saying and in the thing said. And in this connection we must recall that music has changed its character and sphere comparatively recently. As long as it was a self-contained Art which had no reference to things divine or human outside itself, the range of discords and intervals of melody and of harmonic progressions was very limited, and anything which transgressed certain well-known conventions was ruled out as ugly and unbefitting. But when music became more and more the interpreter of human emotions, and of feeling and passion and of human dramatic situations, men could not do without a vast number of dissonances and jarring passages which seemed essential to the adequate expression of such things. Of such liberty Monteverde was the pioneer: and showed his determination, in his younger and more venturesome days, not to be debarred from using anything, however harsh and ungainly, which seemed appropriate and necessary to his purposes, and his pupil Cavalli followed in his steps. But after a while this venturesomeness was set back for a considerable time by the attitude of the complacent patrons of Opera, who did not want truthful interpretations of moving human situations, but merely pleasant entertainments; and composers gave up that kind of liberty because they wanted profitable patronage and not Art. It was in a quarter not patronized by such folk that the expansion of Art in the direction of wholesome and fruitful ugliness was sought; and of such expansion John Sebastian Bach was the greatest prototype. None of the conventional prohibitions concerned him in the least. But he did not seek ugliness for itself, nor for any base motive, but pointed out by implication that most of the things which were debarred on the grounds of ugliness were not ugly at all in a disagreeable sense, but only ugly when they were not understood. The result was natural. A few people who were under the spell of his astonishing artistic personality more or less felt the rightness of his attitude. But as soon as he was gone the world dispensed with him. No one dared to follow in his steps for nearly a hundred years, and it is only in quite recent times that men have grown to understand and find that his venturesomeness was amply justified. Here again the feeling of ugliness which people thought they suffered from, was merely the result of not understanding. It is very suggestive that this pause should have taken place twice—once after Monteverde and once

after J. S. Bach. And the reason chimes with our thesis. For it obviously was that the human mind was as yet insufficiently developed to understand what seemed to be ugly. In Bach's case too it was the composer who had the greatest depth of feeling and the widest scope of expression who was considered to be a dry, mechanical, bewigged old speculator in futile and unprofitable ingenuities. But long afterwards men found out better, and became more and more thankful for the things which had appeared ugly through lack of understanding; and which enlarged their lives and the possibilities of artistic experience when they got to understand. The expanded field, which the relation to things human afforded, gave room to justify many things which would have seemed and indeed really been ugly in abstract Art. And Bach's attitude illuminates all the tendencies of Art in the romantic period, and all the wild developments which followed its comparatively tranquil initiatives. Men say now that you cannot debar anything which expresses the subject the composer has in his mind. But in reality it is only a change of plane. Though nothing may be illegitimate as far as the letter is concerned, there may be much that is objectionable in the purpose for which it is used and the spirit which is expressed by it. There are things which offend physically and things that offend spiritually. The things which offend physically can pass away, but not the offences which come from falseness of intention or inadequacy of execution.

If we are not prepared to condemn Monteverde and Purcell and Bach for doing ugly things, the plea that things are inadmissible merely because they are ugly seems to break down. And people may argue that the same applies to the ugliness of our own time. But then comes the question, are not Monteverde and Purcell and Bach sometimes intrinsically ugly? And if we find it is so, the same may be likely with some of our own wild and heedless experiments. Monteverde and Purcell and Bach suffered from the lack of artistic methods in some directions, and they committed the same kind of uglinesses that composers commit in the present day when they speculate beyond the range of what they are sure of, and do things which are out of gear with the standard of their Art. Bach sometimes committed uglinesses when he persisted in treating the human voice as an instrument, and gave it things to do that were so nearly impracticable as to cause pain to those who witness the efforts of singers to cope with them. He committed ugliness when for lack of consideration he made certain aggressive instruments go on sounding in an accompaniment till they cause positive pain to the hearers. But he rarely committed uglinesses in instrumental music, because he was more sure of his ground. And in such examples we find a clue.

Some fortunate person hit upon the happy definition of dirt as matter in the wrong place. It seems likely enough that really repulsive ugliness is of the same nature as dirt. It is artistic matter in the wrong place. We should realise this directly for ourselves, if any of us who had any sense of style heard Palestrina's, or Vittoria's, or Marenzio's, or Orlando Gibbons's music amplified by modern unprepared discords and chromatic passages to bring them within the comprehension of those who have no artistic intelligence. We should feel it if we heard Mozart's Symphonies brought up to date with combinations of alien tonalties, and simultaneous sounding of major and minor chords. We should feel it if Beethoven's Symphonies were brought up to date and amplified in a manner which would throw the exquisite balance and proportion of his greatest works utterly out of gear. The attitude of mind which is induced in hearers who are worthy of great masterpieces of the past when they submit themselves to their spell, would cause them to regard as offensively hideous the things which would be inconceivable to the minds which produced those masterpieces.

The things which would have seemed ugly to the composers themselves would for the time being seem ugly and offensive also to them. And attempts to make great works of Art palatable to people who have no artistic understanding and no sense of elevation or greatness by introducing popular treatment, similarly destroys the finer aspects which appeal to the initiated, and makes the manipulations objectionable. It is a question of style, and of the influences which corrupt it.

The reason why the atrocities of style are becoming more and more universal and aggressive is, that commercialism and the desire for being taken notice of try to accommodate artistic products to the largest number. The mental training of the largest number has not been such as to qualify them to distinguish the finest qualities of Art. Therefore the commercial object is to modify artistic products so as to attract promiscuous and indiscriminate appetites. And the question is—How do they do it? Commercial dealers in Art and their accomplices cannot modify Art-products by higher artistic processes. It is not in their province or in their capacity. There is no alternative then. All the modifications which commercial influence makes in Art-work is in the direction of shams.

Some of us may remember Ruskin's violent attack upon what is called wood-graining. Wood-graining is the painting of one kind of wood to make it look like another. It is the fruit of entire artistic incapacity and of the desire for cheapness—a purely commercial device. As Ruskin pointed out, all woods have their own ways of being effective in domestic architecture, and their own possibilities of treatment. And the lack of artistic sense which shirks the simple artistic problem for cheapness attains results which are merely ugly and offensive.

But this is only a type of the universal shams of commercial Art-supply; and there are many thousands of ways in which it is manifested in all arts whether of domestic furniture, architecture, paintings, sculpture or music. They pass muster as long as they are not understood, but as soon as they are understood they become repulsive. So there comes to be a new classification of ugliness—into those which cease to be offensive when they are understood, and those which become more and more offensive the better they are understood. The first kind becomes more and more welcome the better it is known, and the latter the more detestable. The enormous expansion of methods and resources of Art in the past quarter-of-a-century has increased the possibilities of trespass in the range of ugliness. And we must look for the solution of the problem in the spirit in which the thing which strikes us as ugly is used.

If a man uses what at first sight seems an ugliness with obvious sincere and wholesome intention, his sincerity may make his ugliness not only pardonable but attractive—like the clumsinesses of some speaker whose mind is full of matter and who cannot get it out without a struggle. It becomes part of his personality. He does not use ugliness to attract attention or get an advertisement, but because he cannot get what he has in his mind said without.

But if he pours out insane uproar all about nothing, and purposely scarifies men's minds with violent, aggressive, or senseless procedures, and seeks out noises which have the sense and offensiveness of foul odours in order to get notice taken of himself, or notoriety, or mere profit, the uglinesses are manifestly in the wrong place, and are therefore offensive. They are in the wrong place when they are not put where they are with artistic intention, but on a baser impulse.

But these things are only to be discovered by development of understanding —and development of understanding is the business of education. And

education has various phases, and some of them are not favourable to the development of understanding of things in general, but only of things within a limited range.

Owing to practical needs, education of late tends to specialization; and even to specialization within specialization. And the danger of specialization is to narrow the outlook. Every specialist knows what is false and bad and cheap in his own branch, but is often at a loss in any other department. And the risk is accentuated by the fact that it is the easiest part of education to teach individual special subjects, and the most difficult and much the most important part is to develop the mind and the perception of relations. A man may be a very good specialist and a very bad judge of anything outside his own subject. And the effect of too much concentration being bestowed upon details is to produce an attitude of mind which is altogether unfavourable to Art and poetry and literature of a high order. Because Art is the perception of relations, and greatness in these things consists essentially in inviting the recognition of the thousands of different aspects in which things may appear, and the manifold human associations which are called up by the skill of the poet or musician: by forms of melody, types of harmonic progression, by phraseology and colour, and even some phases of form and method. One of the most ominous features of the present phase of democracy is that so many people who belong to the classes which till now have had no outlook beyond the bare struggle for existence are incapable of coming into touch with the range of thought which is a necessary foundation of real greatness. Many things which should afford suggestions of emotional phases of centuries of preceding generations of human beings, leave them quite blank. The door has not been opened; and, unfortunately, mere specialization tends to keep it even more firmly shut. Attention can only be attracted by cheap devices such as make physical appeals, by startling explosions, and violent and aggressive effects of harmony. The mind is led to welcome the wrong kinds of ugliness, not those which may be dispelled by intelligence, but such as can be accepted by habit.

On the other hand, it must not be forgotten that splendid service is being done by the ardour for abolishing worn-out conventions, the dead obstructive matter which is worse than mere ugliness. Art progresses by the elimination of such obstruction; but the great progressive movements always have curious effects which are characteristic and suggestive; and the effect of the breaking up of conventions in recent times is quaintly appropriate. For anyone can discern that enormous numbers of people with limited understanding of Art take great delight in mere iridescence. And the connection of iridescence with the breaking up of anything is obviously very apt. For iridescence is generally the result of decomposition—and decomposition is generally accompanied by a good deal of gas. There is undeniably an enormous amount of gas about nowadays, and people who are only concerned with Art in a superficial manner have apparently lost sight of the fact that gas, even when used as an illuminant, is not the best method of illumination. It is not nearly so pure as the kinds of light which have more atmospheric origin—and it has a way of leaving dirt behind it—which is ugly. The gas which results from decomposition is not even useful for illumination. It is only a natural concomitant of iridescence, and attracts the undeveloped mind because it constantly suggests novelty. But it also follows from the inevitable conditions of things that such novelties are quickly evanescent. The great consolation in all the bewilderments of conditions which seem antagonistic to art, literature and drama is that things which are solid, sound and genuine, have lasting qualities, and the artificial uglinesses which are merely devised for unworthy purposes, and to attract the

attention of crude and undeveloped minds, either rapidly disintegrate or become even more hopelessly conventional than the conventions which were, at least originally, founded on a reasonable basis. The end of the matter is that the uglinesses which are objectionable are such as are false in intention, the make-shifts of incapacity, the fruits of misconceptions and of purposes not genuinely artistic. They are matter in the wrong place, because their relation to their context adds nothing to their significance.

But there are uglinesses which are infinitely significant. Such delightful uglinesses and irregularities as express honestly the personalities of the men who produce them—uglinesses without which all the savour of Art would be gone. And these uglinesses are like the bacilli which exterminate the poisonous bacilli. For it is by the sincerity of personality, which expresses itself honestly in such uglinesses, that the noisome pretence of ugliness with a base motive at the bottom of it gets expelled from the scheme of things Musical.

No doubt this sounds rather like an invitation to men to seek out uglinesses and make them wilfully. But if they were sought out they would be false. The situation clears itself. The attempt to be ugly merely for the sake of being ugly would at once make the ugliness offensive. It would show either a lack of understanding or of honesty. And the lack of either of them is sufficient to prevent such uglinesses being among those that are welcome.

The presence of the offensive kinds of ugliness in Art is the penalty society pays for treating Art as negligible. It is the fruit of lack of understanding. Whatever people who are devoid of artistic sense may say, mankind cannot do without Art; and it often takes its revenge remorselessly for being slighted.

Mankind is mirrored in his Arts in his baser as well as his finer qualities. The uglinesses which represent fine qualities are welcome, and the uglinesses which represent incompetence, insincerity, stupidity, cunning, greediness, narrow-mindedness, and such unfortunate obliquities reveal to us things we could very willingly do without—though we are quite aware that we never shall.

English Influence in the Evolution of Music.

By Prof. Dr. JOHANNES WOLF, 9, Illstrasse, Friedenau, Berlin. Professor in the Berlin University. President of the Local Branch Berlin, Int. Mus. Society.

(For English abstract, see p. 75.)

AUSZUG.—Die Geschichte beweist den grossen Anteil der Engländer am Ausbau der Musik und zeigt sie in den verschiedensten Perioden an der Spitze der Entwicklung als Theoretiker und als Praktiker. Schon im kirchlichen Gesange, der in dem Inselreich in der Fassung Gregors im frühen Mittelalter treu bewahrt wird, beweist sich der englische und irische Einfluss auf dem Kontinent. Besonders beteiligt ist England an der Mehrstimmigkeit; die harmonische Auffassung der Musik wird durch die englischen Techniken des Fauxbourdon und des Gymel in die festländische Musik hineingetragen. Auch an der Ausbildung der Mensuraltheorie haben die Engländer wesentlichen Anteil, wie schon die Namen Joh. de Garlandia, Walter Odington, Amerus, W. de Duncastre, Trowell, R. de Handlo, Hanboys darthun. Gross ist die Bedeutung des englischen Einflusses in der Instrumentalmusik. Die Orgelmusik des 14., die Virginalmusik des 16., die Violenmusik des 17. Jahrhunderts stellen Glanzperioden des englischen Schaffens dar. Hervorragend waren auch Englands Leistungen in den Formen des Madrigals, des einstimmigen Liedes, des Catch und des Glee. Die "Beggar's Opera" bleibt nicht ohne Einfluss auf das deutsche Singspiel. Bedeutsam wurde die englische Chormusik für das Schaffen deutscher Meister: Händel, Haydn, Beethoven. Hervorragend ist der Anteil Englands an dem Ausbau der Musikgeschichte.

One often hears the opinion that the English are not endowed with musical talent. But does not history prove the contrary? Do we not, in our researches, recognize the great share taken by the English in the evolution of music? In different periods of the growth of our art we see the English at its head as theorists and as practical workers.

Their influence begins in the earliest times. I will not speak about the music of the bards, scops and gleomen. But scarcely had Gregory the Great sent Saint Augustine with copies of the reformed liturgy and with monks to convert the Saxons, than the ascendency of English church-music became manifest. Here they preserved the traditional liturgical chants in full purity, and when the Anglo-Saxon monks under Winfrid went forth to christianize the Germans, they implanted these Gregorian songs along with the liturgy.

Who does not know the remarkable work of the Irish monks in different parts of the Continent (I only recall to notice the names of Colman, Virgilius, Columbanus, Fridolin, Arbogast, and Trudpert), or of Saint Gall, who established the monastery which took his name and gained a high musical reputation in the Middle Ages? And further I may add the name of Marcellus, to whom we owe the musical education of those two monks whose works proclaimed the high repute of St. Gallen in art and literature. We may remember also the sequences of Notker and the tropes of Tuotilo.

Great was the reputation of English church-music abroad and in its own country. The monasteries of Canterbury, Westminster, Worcester, and York became seminaries of musical information. There was a flourishing practice and theory, and many a cleric went out to spread the glory of English art on the Continent. The Irish monk, Alcuin, who lived at the court of Charlemagne, is the first who informs us about the ecclesiastical tunes or modes in Occidental church-music. The first perspicuous report on the organum, that rude form of ancient polyphonic style, comes in the 9th century from the British Isles, viz., from the Irish philosopher, Scotus Erigena; and an English theorist of the end of the 11th century, John Cotton, shows the organum in its highest perfection shortly before transformation into the descant.

It is a known fact that Wales had a great share in the evolution of the polyphonic style. The report of Giraldus Cambrensis on music in Wales, Northumberland and Yorkshire is of the greatest interest historically, and shows that both in the one and in the other part of England songs for two and more voices were so popular that even the children joined without difficulty in this manner of singing. But Giraldus is not the only witness of such a practice. Ailred in his "Speculum caritatis" and John of Salisbury prove the same fact. It is not probable that the organum was the form of such singing. On the contrary, one may suppose that faberden and gymel, with their sixths and thirds, were already to be met with at that time, for the popular carols and songs in honour of the Virgin and of Christ, preserved in 15th century manuscripts at Oxford and Cambridge, bear the marks of an old practice. In these songs we find some of the first manifestations of the harmonic style which penetrated from England into almost all compositions from the end of the 14th century onwards. Even if the first theoretical documents on faburden and gymel, the treatises of Power, Chilston and Guilelmus Monachus, belong to the 15th century, the practice is by far older and can be traced already in the 14th century.

It was through this new style that an ars nova arose and took possession of the whole Occident. John of Dunstable was the name by which the glory of English music was borne throughout the world. If we read the works of the greatest Belgian theorist of the end of the 15th century, John Tinctoris, we

learn that "novae artis fons et origo apud Anglicos, quorum caput Dunstaple exstitit, fuisse perhibetur." And Martin le Franc in his "Champion des Dames," Franchinus Gafurius in his "Practica musicæ," and Hothby in his "Dialogus," all prove the high reputation of English art and especially of Dunstable's work. But he is not the only composer of consideration. If we look at the 15th century manuscripts of Bologna, Modena, Trent, Oxford and other libraries, everywhere we find abundance of English masters whose compositions are of interest. I may name Benet, Lionel Power, Walter Lambe, Gervasius de Anglia, Egidius Anglicus, Hothby and many others. It was with full right that in 1416 the departing King Sigismund of Hungaria could call to the English:

> Farewell, with glorious victory,
> Blessed England, full of melody.

Have we not the same impression, if we read Chaucer's Canterbury Tales and Shakespeare's Plays? Music pours in the Middle Ages from all the veins of the English people, and is property both of rich and poor.

In particular the form of the catch seems to have been early cultivated on English ground. Already in the first half of the 13th century we meet with a specimen of such perfection that we can only wonder at the high state of musical technique. No other nation has at the same period produced a composition comparable to the double canon "Sumer is icumen in." Perhaps this round or catch was a popular form of singing since the 11th and 12th centuries, for we find John of Garlandia referring that form to the "cantilenae vulgares" (the popular songs). In either case we know that the catch gained a high consideration in England in olden times, and especially after the 15th century. It is true that then the importance of English music pales in comparison with the grand works of the Belgian school. Yet it would be unjust not to acknowledge the great influence of English art from the end of the 14th century, and especially under Henry V.

However, not only in style, but also in notation, musicians are indebted to the English of the Middle Ages. Let us shortly consider the evolution of mensurable music. Scarcely had the first theoretical document, the "Discantus positio vulgaris," produced the earliest notices about the progress in writing measured music, when the English work began. John of Garlandia, educated at Oxford, and Paris, the musical centre of that time, gave the musical notation so clear an expression that the reformer Franco had only to fix the laws of mensurable notation. And after John of Garlandia came a long train of important English theorists who all advanced theoretical doctrine by stipulating the smaller values of the notes, and thus paving the way for the period of the ars nova. I need only recall Pseudo-Aristoteles about 1240, an English Anonymus who studied at Paris and wrote his treatise after 1272, Amerus, who composed his "Practica artis musicae" in 1271, Walter Odington, who lived at the same time, John of Garlandia the younger, W. de Doncastre Robert Trowel, and Robert de Handlo, who composed his "Regulae" in 1326. Twenty-five years later an English author, perhaps Simon Tunstede, gives the clearest representation of the mensurable theory; and the most important work of that time, the "Speculum musicae," in which musical æsthetics have found a splendid expression, seems to be of English origin, and to be the work of the Norman, John of Muris, who taught at Oxford.

It would be carrying coals to Newcastle if I mentioned how prominent was the English share in the evolution of theory subsequently. Let me only recall

the names of John Torksey, Richard Cutell, Thomas Walsingham, Theinred of Dover, John of Tewkesbury, Lionel Power, and Chilston; and especially of John Hothby, who was equally great as theologian and as musician, and who achieved such a high reputation by his activity at Lucca that in 1486 his king called him back to his native country. And in later times Morley, Playford, Simpson, Mace, Butler, Salmon, and Lock ought not to be forgotten.

If we study the literature of the English in the Middle Ages we find frequent mention of all kinds of musical instruments, above all of the harp, the crwth and the organ. No sooner had the organ been brought from Constantinople to the court of Pepin than it was also to be found in England. Already in the 10th century three gigantic instruments in Winchester, Malmesbury and Romsey are known. We see Saint Dunstan furnish many churches with these kingly instruments, and within two centuries the organ was in common use. No wonder that the art of organ-playing early shows a high degree of perfection, and that about the middle of the 14th century the first document of an organ tablature, equal to the writing of the later German Conrad Hauman, comes from this country! It is therefore with better right that we speak of an English organ tablature than of a German one, of which the earliest traces are only to be met more than one hundred years later. Surely organ-playing has prepared the English for other keyboard instruments. Does not Guillaume de Machault already mention the "eschaqueil d'Angleterre"? But they were also clever on other instruments. We know from Chaucer that in his time everybody, the monk and the nun, the miller and the apprentice, sang and played on different instruments, on flute, bagpipe, rebible and gittern, and we hear from Martin le Franc that the English instrumentalists enjoyed a high reputation in Burgundy in the period of Dufay and Binchois. In the 16th century the great English instrumental and vocal period begins. The reign of Queen Elizabeth is the golden age of English music.

We know the praise of Erasmus, who said that the English challenged the prerogative of being the most accomplished in music of any people. More than thirty years before Buus, Willaert and Bendusi, who began the evolution of Italian clavier music at Venice, England had an excellent composer for the virginals in Hughe Ashton. So early as 1510 his compositions show that element highly developed which demands our peculiar consideration in the English virginal music—the variation, especially of songs and dances. The researches of historians have established the great influence that this technique of the English virginalists produced on the art of the Continent, at first on the music of the Netherlands. John Bull and Peter Philips, two excellent masters, were those who interposed; Jan Pieter Sweelinck was their docile disciple, and his school was of the greatest importance for Northern Germany, through his pupils Scheidt, Scheidemann, Praetorius, Schildt and Siefern.

This English virginal music seems to be original; the works of Byrd, Bull, Orlando Gibbons, Morley, Farnaby, and later of Purcell, are worthy of our greatest attention. In these small musical pictures we are surprised at the richness of fancy, the delicacy of the ornaments, the character of the melodic line, and often the audacity of the harmony. Just in harmonic relation, we cannot but admire the art of Bull, especially in his first hexachord fancy, which may be compared with Bach's grand art in the "Well-tempered Clavier." In general, here we find the fundaments of clavier technique.

Also at this time, in the reign of Queen Elizabeth, another instrument was in common use—the lute. Its performance was part of a good education. Everybody must be able to improvise his lute-part. In the drawing-rooms of the rich, in the barber's shop, everywhere you could find this instrument beside

the cittern and virginal. There was also no lack of composers. But however much the performance and compositions of John Dowland, Antony Holborne, and others, became known on the Continent, a great influence on the English art of lute-playing seems not to have taken place.

The English viol-playing, on the other hand, became of the greatest importance for the Continent, especially for Germany. No doubt the impulse had come from Italy and France, where, at the end of the 13th century, Johannes de Grocheo sings the praise of a viol instrument; but its highest culture is due to England, which had already in the 16th century one of the most famous viol-makers, named Aldred, and which in the 17th century had produced the best instruction-books of Playford, Butler, Christopher Simpson, Thomas Mace and others.

It was with the English comedians that, about the end of the 16th century, English violists came over to Germany. Need I repeat the names of Richard Machin, Walter Rowe, Valentin Flood, John Price, and John Stanley, who lived at Cassel, Berlin, Danzig and Dresden, to show the influence of the English viol-music on the Continent? The most important of all English violists were William Brade and Thomas Simpson, whose works appeared from 1607 to 1621. Hamburg, Gottorp, Copenhagen, Berlin and Cassel were the centres of this English instrumental art, with Peter Philips, Jacob Harding, Robert Bateman, Antony Holborne, John Dowland, Edward Johnson, and other considerable representatives. It is very interesting to see how English works excite the fancy of German composers, how English pavans are followed by German galliards of John Stephan from Lüneburg, of Jacob Schultze from Hamburg, of Christian Engelmann from Leipsic, of John Grabbe from Weissenfels, and of others.

Great was the English viol-art on the Continent and great at home, as prove the works of Cooper, William Lawes, John Jenkins, Christopher Simpson, Dr. Colman, Benjamin Rogers, and Matthew Lock. It was with good reason that in his "Division-Viol," of the year 1689, Christopher Simpson wrote the proud words, "no nation is to be compared with the English in the matter of instrumental music."

About 1656 the time of the viol was over, and the triumphs of the violin began. Yet still at the end of the 17th century we hear of German instrumentalists who travelled to England to learn the playing of the viol, which had acquired great importance as a bass instrument.

The great period of English instrumental practice was also the golden age of vocal music. Let us only touch the characteristic forms. It is true that the madrigal is not an original fruit of the tree of English art, and has not enjoyed a long life in the British Isles; and yet the specimens of Morley, Dowland, Weelkes, Benet and Gibbons belong to the best that has been ever created in this form, and are, after a life of three hundred years, as fresh as in their first days. There is, for instance, not any madrigal better known than the "Fire, fire" of Morley. A great part of these songs have become the property of the German choirs. But soon the madrigals had to give way to the catches and glees, which were sung at home, in the workshop, in the tavern, and in the club. All great English masters since the 17th century cultivated this form, not to forget the greatest of them, Henry Purcell; and German composers like Handel and Haydn did not disdain to contribute to it.

Not without profit for the evolution of music were the canzonets of Morley, and the songs and airs of Robert Jones, Rosseter and Campion, "set forth to be sung to the Lute, Orpherian and Base Violl," most interesting in relation to the accompanied song for one voice. We know how much the songs

for solo-voices are indebted to lute-music. I only mention the lute-books of Petrucci and Attaignant. These songs of Rosseter and Campion may, in their strophic form, be compared with the airs of Heinrich Albert which appeared thirty years later. It is certain that this author was influenced by French and Polish tunes, and perhaps he had also gained some acquaintance with the English songs.

In the second half of the 17th century, and especially under Charles II., the invasion of foreign musicians increased; French and Italian instrumentalists, and later dramatic singers, overran the whole country, and were preferred to the native musicians. It was already in 1653 that Henry Lawes wrote the words: "Wise men have observed our generation so giddy, that whatsoever is native, be it never so excellent, must lose its taste, because they have lost theirs." English music succumbed to the influence of other nations. Purcell calls it "a forward child, which gives hope of what it may be hereafter in England, when the masters of it shall find more encouragement. 'Tis now learning Italian, which is its best master, and studying a little of the French air to give it somewhat more of gayety and fashion." But after Henry Purcell, one of the greatest musicians of the world, no great talent appeared which obtained for its country a dominant position in the concert of musical nations. There is no lack of musicians, but lack of leading masters. The nation kept its great love of music. The best musicians of the world—singers, players and composers—were received with open arms, and thus England had already in these calm times advanced the evolution of music. Once, in the beginning of the 18th century, the original English art sought to break foreign fetters. Efforts were made to create a second English opera period. After other experiments, in opposition to the Italian opera, the "Beggar's Opera" of Gay and Pepusch arose, a satirical work full of wit and spirit which, with its imitations, pointed the way for the first German "Singspiele" of Standfuss.

Still another important point must not to be overlooked. Since the Middle Ages the chorus has occupied a striking position in English popular music. Shall I mention the report of Giraldus Cambrensis? Look at the carols of the 15th century, and we find these solo-songs finished by a chorus. English popular compositions in other manuscripts show the same peculiarity, and down to modern times many English and Scotch songs bear similar features. As the vocal music since the period of Tye, Tallis and Byrd proves, England must have had good choirs, especially in the time of Henry Purcell. His grand choruses for the anniversary of Saint Cecilia, the festival day of musicians, would not have been conceived had Henry Purcell not had the certainty of good execution by well-trained choirs. These magnificent chorus compositions have surely not failed in their influence on Handel, the master of the chorus. And when he was dead and his centenary approached, hundreds of singers and instrumentalists joined to vanquish under his sign. These gigantic choirs became common both in England and, by English influence, on the Continent, not only for Purcell and Handel, but also for Bach and others, and inspired composers to gigantic works.

Important has been the influence of English melodies. I refer only to "God save the King," and recall the Scotch songs which inspired the fancy of German composers like Haydn, Beethoven, Weber, Hummel and Pleyel. Powerful also was the local impression of the country—for instance, the singular beauties of Scotland which inspired in Mendelssohn his magnificent "Hebrides" Overture.

In short, progress, direct and indirect, wherever we meet English music; progress also in writing history. From the time of the Anonymus who crossed

the sea about 1272 to study the evolution of music at Paris, down to Burney, Hawkins, Stainer, Wooldridge, Parry, Niecks, Barclay Squire and others, the English are in the first rank of musical historians.

We hear in these days the musical emanations of many periods of English history, and we are ravished. A nation which is so rich in beautiful music and which has advanced the evolution of music in the way that the English have done, belongs to the elect. It is true that in the last two centuries other nations have occupied the leading position, but at some time or other, and perhaps soon, the call will sound again: English musicians to the front. We know the English love of music, we know their work in the past and in the present, and with full conviction and joy we join in the poet's words:

"Blessed England, full of melody."

Papers Read in the different Lecture Sections.

Section I.—History.

Sectional Chairmen: Cav. Giorgio Barini (Rome), Señor Cecilio de Roda (Madrid), Prof. Dr. Adolf Sandberger (Munich), Prof. Dr. Johannes Wolf (Berlin).

Sectional Vice-Chairmen: Edward J. Dent, Esq. (Cambridge), Rev. Dr. W. H. Frere (Mirfield).

The Introduction of Orchestral Music into Finland.

By OTTO ANDERSSON, 1 Skeppsredaregatan, Helsingfors. President of the Swedish Folklore Society.

(For abstract, see p. 53.)

Towards the end of the 18th century a tide of imaginative conception swept over Scandinavia, in many respects multiplying the possibilities for the development of musical art and increasing the interest in its cultivation. Music had long been enjoying the protection of the throne of Sweden, and in the royal orchestra a series of foreign conductors had worked actively for a more general knowledge of the musical compositions of the time. The development of music in Sweden was laid upon a solid basis, when the Swedish Musical Academy (1771) and the Opera (1773) were founded by King Gustavus III., that enthusiastic admirer and protector of music and literature. Finland, being at that time a part of Sweden, came within the influence of the awakening movement, and it is from this period, including the last two decades of the 18th century, that we may date the introduction of orchestral music into our own country. Åbo, the capital and University town, was to be the cradle of the musical art of Finland.

The earliest attempts at orchestral music are to be found at the Åbo University, which in 1741 welcomed its first conductor, K. P. Lenning. On solemn occasions some music had to be given. Nevertheless, during the conductorship of Lenning, until 1788, very little music of value was heard at the University. The orchestra was very small. Once twelve students of music only are mentioned; and what is worse, even these would not follow the baton of their conductor. People repeatedly complained that the conductor never performed good music, and in 1780 the latter was constrained to admit that there was only one musician in his orchestra.

However, music had found interested adherents in a certain literary society, called the Aurora League, well known in the history of Finland. In 1773 this Society was divided into three sections—a literary, a scientific and a musical; the last of which met once a week, and gave concerts from time to time, to which the public were admitted on payment.

As we know that the Aurora League was presided over by Finland's greatest savant and one of the most eminent in the whole of Scandinavia at that time, Henrik Gabriel Porthan, and that persons of the highest musical talent were elected as members, we may suppose that music was taken seriously. Unfortunately we have no particulars about the activity of the Aurora League in musical matters, and we only know that some concerts were given. Some years later the activity of the League totally ceased.

But interest was awakened. In the eighties of the 18th century a larger Society is mentioned, which probably consisted of those members of the former Aurora League who had given concerts in the town. In 1790 the musical interests took shape in a stable organization, called the Musical Society of Åbo, the activities of which were to be of fundamental importance for the musical life of Finland.

A characteristic feature of the time is the fact that this Society was founded by the professor of Divinity, Jacob Tengström, who later was the first archbishop of Finland, together with a lecturer, Isak Nordberg. Tengström was a skilful flute-player. He probably learned this art from another person, equally renowned in the history of Finland, the political-economist and clergyman, Anders Chydenius, who in the seventies of the same century instituted a small orchestra in his rectory (probably for chamber-music).

I have mentioned literary men, scholars and officials as participating in the development of orchestral music. And men of this kind for a long time formed the majority of the active members of the Musical Society. Among them were professors, students, merchants, military men, and common burghers. Two evenings a week, the enthusiastic amateurs assembled for musical rehearsals in a hired hall, and there, sitting round a table sparsely lighted-up by tallow-candles, which from time to time had to be snuffed with the snuffer lying close by, studied their classics, scarcely realising the far-reaching importance of their work. The Wednesday evenings were spent in reading new musical literature, and on Saturdays, from four p.m. till late in the evening, some of the new pieces were performed before music-loving members of the Society.

A few of the assistant musicians were paid a fixed salary, principally the oboists, clarinettists, horn-blowers and drummers. At larger concerts sometimes a number of military bandsmen assisted. The Society generally paid the musicians in money; but often also in kind—once with clothes, another time with boots, &c.

As to the size of the orchestra we have no certain information, but according to undated documents, most likely going back to its first year, it was, for the performance of symphonies, composed as follows: four first and four second violins, two violas, three bass-instruments, two first and two second flutes, two (?) oboes, two clarinets, two horns, one bassoon, and two kettle-drums and other drums.

Thus the orchestra was filled satisfactorily, and it appears from contemporary evidence that these amateurs, and especially the violinists and flautists, were possessed of adequate technical skill.

The success of the performances however primarily depended on the conductor. The founder of the Society had early realised this fact, and, seeing that there was no competent person to be found in the town, sent for the famous violinist at the royal orchestra in Stockholm, Erik Ferling.

Ferling was a very gifted artist—according to contemporary statements he might have become the most eminent violinist whom Sweden ever possessed, if he had not been repressed by poverty. He became at any rate very popular.

And that he did his work satisfactorily, we may assume from the fact that the highly educated and exacting amateurs retained him as conductor for eighteen years—until the dissolution of the Society in the very year of his death, 1808.

One of the most important tasks for the Society was to procure instruments and scores for the orchestra. But this was beset by difficulty, communication being at that time very little developed, and the postal service between Sweden and Finland over the Åland sea being very slow. As an example of these difficulties I may mention the following. In the autumn of 1790, Tengström sent a letter to a friend of his in Stockholm asking him to get a couple of horns; in April, the next year, he got an answer informing him that the horns were to be had that very summer for forty Dutch ducats from Jacobi, the best manufacturer of musical instruments in Dresden.

Similarly, when musical literature was ordered from abroad, years sometimes passed before the articles arrived.

Even during the first year however the Society was able to collect a goodly library, owing to the rules which prescribed that every practising member must transfer his musical literature to the Society, though still maintaining fully his right of possession, which was carefully noted down on the inventories.

In 1792 the library is mentioned as the largest in the whole kingdom of Sweden.

The musical literature of the Society, which for the most part has come down to the present day, supplies reliable information about the répertoire, and this is of all the more importance, as no programmes from the first years are extant. Thus we find that the most eminent of the contemporary composers were represented at the concerts: Bach, Cherubini, Dalayrac, Gluck, Gyrowez, Haydn, Händel, Krause, Méhul, Mozart, Naumann, Pauer, Pleyel, Rode, Uttini, Vogler, &c.

Amongst the symphonists, the names of Haydn and Pleyel predominate. Besides these, symphonic works of Davaux, Hoffmeister, Neubauer, Pichl, Rosetti, Schmitt, Schmittbauer, Stamitz, Vanhal, Winter, &c., were performed.

The programmes also included pieces of chamber-music, especially quartets and trios, in which Ferling himself played the first violin. The library contains an extraordinarily rich literature of that kind, showing that the members were in possession of great collections of chamber-music, which they transferred to the Society. There are quartets of Adam, J. A. Boccherini, Cambrini, Davaux, Giuliani, Giordani, Gràf, Lorenziti, Raimondi, Schwindl, Schutz, &c. There are also trios, duos, sonatas, and serenades by more or less known composers; Ferling also appeared at the concerts as a soloist, playing the music of Viotti, Paganini, Giornovichi, Lolli, &c.

Besides the above-mentioned Wednesday and Saturday concerts intended for the members of the Society, "free" concerts were given, to which members were allowed to invite ladies. Women were never admitted to the ordinary meetings of the Society. Owing to an old prejudice, women were also forbidden to appear in public as singers or for other musical performances. This prejudice was overcome in 1795, when the female parts in the Passion music of Pergolese, which was performed yearly on Good Friday, were taken by eight young ladies. This event excited very lively comment in letters and newspapers, and the poet F. M. Franzén published a poem in honour of the ladies who sang at the concert.

There was another kind of concert for which the public had to purchase their tickets. These concerts were given for the benefit of the Society itself, and, once a year at least, for the benefit of persons in reduced circumstances.

The anniversary of the Society was celebrated on the 24th of January, the birthday of King Gustavus III. The programme of the festivals included, in addition to pieces of music which were often composed for the occasion, a set discourse. These discourses afford remarkable evidence of the idea which people then had of the importance of music. Tengström lectured on "The influence of music on thought and custom," the poet Franzén on "The pleasures of melancholy, when excited by music," Magister Hartman on "The medicinal use of music," the University lecturer Cleve on "The influence of music on morality," the lecturer and poet Choreus on "Women's right of judgment with regard to the beautiful." During a period of nearly two decades these discourses continued, insisting with remarkable energy on the same theme, the æsthetic and moral effect of music.

During the first year of the activity of the Musical Society of Åbo, the gates were wide opened, so to speak, for musical art in Finland. A lively interest in music was to be noticed. People flocked to the concerts and thus learned to understand and to appreciate good music.

The musical life of Åbo extended its influence to other towns. Thus as early as 1794 a musical society was founded at Kuopio, in the heart of Finland.

I do not here give a complete account of the vicissitudes of the Musical Society of Åbo during the whole first period of its activity until 1808, when Ferling died and the war came which separated Finland from Sweden. I have confined myself to giving a short survey of the introduction of orchestral music into the land of a thousand lakes. The fair blossoming of Finland's music to-day bears witness to the love and devotion with which the soil was at first prepared and to the fostering care bestowed upon the growth of the plant.

Englische Suitenkomponisten des XVII. Jahrhunderts und ihre in Deutschland erschienenen Sammlungen.

By Fräulein AMALIE ARNHEIM, 182 Uhlandstrasse, Charlottenburg, Berlin. Writer on Music.

(For English abstract, see p. 54.)

AUSZUG.—Englische Musik und englische Musiker finden sich um 1600 an vielen deutschen Fürstenhöfen und in den angesehenen Handelsstädten. Durch die englischen Comödianten, die für theatralische Aufzüge, Zwischenspiele u.s.w., häufig kurze Tanzstücke verwendeten, fanden diese Formen auch in Deutschland Verbreitung und beeinflussten die deutschen Tänze. Neben den Tanzfolgen, die ursprünglich nur aus Vor- und Nachtanz, einem getragenen Stück im geraden und einem lebhaften Satz im ungeraden Takt bestanden, finden sich "Auffzug," "Mascarata," u.s.w., und zu der Pavane und Galliarde gesellt sich die Allmande, die im 16. Jahrhundert als Tanzlied nach England gekommen war und nun im 17. Jahrhundert durch englische Componisten wieder von dort herüberkam.

Durch die Kunstfertigkeit der englischen Violenspieler, die sich in Deutschland der grössten Schätzung und Beliebtheit erfreuten, war es erklärlich, dass man der Verwendung von Streichinstrumenten ein besonderes Interesse entgegenbrachte. Fast auf allen Sammlungen aus der ersten Hälfte des 17. Jahrhunderts, die englische Musik enthalten, findet man "auf allerley Instrumenten, und in Sonderheit auf Fiolen zu gebrauchen," und die englischen Componisten, die in den deutschen Sammlungen vertreten sind, waren vorwiegend selbst bedeutende Violenspieler. Die Stücke sind meist fünfstimmig, die Intrada oder Pavane, die einen getragenen, feierlichen Charakter hat, wird von Zeitgenossen angeführt, wenn man die "englische Art" näher erklären will.

Von den englischen Componisten, die durch eigne Sammlungen und Werke in Deutschland vertreten sind, verlangen William Brade und Thomas Simpson die eingehendste Behandlung. Beide, bedeutende und interessante Persönlichkeiten sind in bezug auf ihre

Lebensschicksale in Deutschland wie auch auf ihre Werke noch nicht ausführlicher bearbeitet worden. Ihr Einfluss auf die Entwicklung der älteren deutschen Orchestersuite ist sehr wichtig gewesen und lässt sich während der ersten Hälfte des 17. Jahrhunderts bis circa 1630 deutlich verfolgen.

Brade's und Simpson's Werke befinden sich auf den Bibliotheken zu Wolfenbüttel, Hamburg, Liegnitz, Breslau, u.s.w. Sie sind auf deutschem Boden entstanden, sind deutschen Fürsten gewidmet und enthalten auch ein Stück deutscher Musikgeschichte, da sie, z. B., in Simpson's "Taffel-Consort," neben englischen auch deutsche Meister, die sie jedenfalls besonders schätzten, in die Sammlungen aufgenommen haben. Brade ist auch in den Sammelwerken von Füllsack und Hildebrand enthalten, die Paduanen und Galliarden von Dowland, Holborne, Mons, Harding, Johnson, u.s.w., und norddeutsche Zeitgenossen vereinigen. Häufig hat die zusammenhängende Paduane und Galliarde nicht denselben Componisten, und es haben sich englische und deutsche Meister zusammengetan und dasselbe Motiv als Paduane und Galliarde bearbeitet.

Von deutschen Suitenwerken wären die im Jahre 1611 erschienenen Tanzstücke von Valerius Otto heranzuziehen, der seine "neuen Paduanen, Galliarden, Intraden und Currenten, nach englischer und französischer Art" componiert haben will. Die Sammlung von Conrad Hagius 1616 enthält auch einige englische Stücke, ebenso die "Allegrezza musicale" von David Oberndörffer, 1620 gedruckt, der sein Werk "allen in Europa hin und wider zerstreweten Componisten, Organisten und allerhand musikalischen Instrumentisten" gewidmet hat. In Berlin, Cassel, Breslau erhaltene Manuskripte, die englische Tanzstücke enthalten, vervollständigen das Bild des englischen Einflusses auf Deutschland im 17. Jahrhundert.

Es ist bekannt, dass die englischen Komödianten, die in der letzten Hälfte des 16. und im Beginn des 17. Jahrhunderts nach Deutschland herüberkamen, nicht nur allein die Entwickelung des deutschen Theaters stark beeinflusst haben. Den englischen Schauspielern hatten sich auch englische Musiker angeschlossen, die sich vorwiegend als Violenspieler führende Stellungen an vielen deutschen Fürstenhöfen und in den angesehenen Städten eroberten. Zu theatralischen Aufzügen der englischen Stücke, zu Zwischenspielen, u.s.w., wurden häufig kurze Tanzstücke verwendet, die auch in Deutschland Verbreitung fanden, sehr beliebt wurden und auf Form und Inhalt der deutschen Tanzstücke nicht ohne Wirkung blieben. Während bis zu den letzten Jahrzehnten des 16. Jahrhunderts in der Lautenmusik und in der Instrumentalmusik das italienisch-spanische Element das allein herrschende ist, macht sich nun gerade in der weltlichen Instrumentalmusik, im Tanz, der englische Einfluss geltend. Zu der Pavane und Galliarde, zu der erweiterten Suite der Italiener, zu der Verwendung von Vor- und Nachtanz der Deutschen gesellt sich "Mascarata," "Auffzug" und andere direkt dem theatralischen Gebrauch entstammende Namen für balletartige Tanzstücke. "Englisch Dantz" als Empfehlung für eine besonders beliebte Musik, Bearbeitung englischer Tanzlieder zu Instrumentalsätzen findet man häufig in Sammlungen jener Zeit. Die Kunstfertigkeit der englischen Violenspieler, die sich in Deutschland grosser Schätzung und Beliebtheit erfreuten machte es erklärlich, dass man der Verwendung von Streichinstrumenten für diese Stücke ein besonderes Interesse entgegenbrachte. Auch wurde durch die englischen Komödianten bei der Aufführung ihrer Komödien und Singspiele die Instrumentalmusik in geschlossene Räume getragen. Bis dahin war sie vorwiegend als Tanz im Freien, bei grossen Festlichkeiten, Hochzeiten, u.s.w., ausgeführt worden. Dafür genügten meist Blasinstrumente, zu der Begleitung der Tanzlieder oft nur Pfeifen, Trommeln, u.s.w. Als ein Teil der theatralischen Aufführungen wurde nun auch der Instrumentalmusik eine künstlerische Ausgestaltung zu Teil, und die englischen Violenspieler waren vielleicht eine der ersten, die die chörige Verwertung dieser Instrumente in der Tanzmusik und damit in der Gesellschafts- und Hausmusik in Deutschland einbürgerten.

Eine zusammenfassende Abhandlung über alle Violen- und Lautenspieler (denn auch als diese hatten die Engländer bedeutenden Ruf), die damals

nach Deutschland kamen und oft genug hier ihr Leben verbrachten, auch über ihre erhaltenen Werke ist noch nicht vorhanden. Die theatergeschichtlichen und die rein historischen Forschungen sind, mit Ausnahme einiger verstreuter Mitteilungen in neuen musikhistorischen Werken, bisher die einzigen, die vereinzelt Aufschluss über diese Epoche bringen. * Daher soll heute versucht werden, soweit es die Zeit erlaubt, vom musikhistorischen Standpunkt aus ein kurzes, zusammengedrängtes Bild von dem Einfluss englischer Musik in Deutschland auf dem Gebiete der Suitenmusik, der Entwicklung derselben zu einer Kunstform der Instrumentalmusik zu geben.

Aus einer Sammlung von Tanzstücken, die 1555 in Breslau erschienen war, können wir entnehmen, dass schon um diese Zeit unter "Viel feiner, Lieblicher Stuck | lein Spanischer, Welscher, Frantzösischer composition und tentz "† sich auch englische Tänze befanden. In der Vorrede heisst es, dass die Tänze "so artlich gesetzet sind," dass sie nicht nur als Tanz-, sondern auch als Kammermusik dienen sollen. Es sind dies vielleicht die ersten gedruckten deutschen Sammlungen von Instrumentaltänzen, in die englische Tanzstücke aufgenommen sind, ein Beweis, dass sich diese schon vor 1555 in Deutschland einer gewissen Berühmtheit erfreuten. Von 1556 an finden sich in Norddeutschland mehr oder minder ausführliche Aufzeichnungen über die Anwesenheit englischer Fiedler, Pfeifer und anderer Instrumentisten, die dann zu Beginn des 17. Jahrhunderts auch in Süddeutschland nachzuweisen sind. Wir sind meist über die Zahl der Instrumentisten, die mit den Komödiantenbanden nach Deutschland herüberkamen, genau unterrichtet, teilweise auch über die Namen derselben, unter denen sich mancher bedeutende, durch seine Kompositionen bekannte Musiker befand. Von den englischen Komponisten sind es bekanntlich zuerst Thomas Morley und John Dowland, deren Tänze zu Instrumentalstücken benutzt wurden. 1604 veröffentlicht Valentin Haussmann "Neue Intraden mit 6 und 5 Stimmen | auff Instrumenten | fürnemblich auf Fiolen zu gebrauchen. Nach disen sind etliche Englische Paduanen und Galliarden anderer Composition zu finden." Haussmanns englische Paduanen und Galliarden sind ohne Angabe von Autorennamen. Es wäre interessant, festzustellen, aus welchen Sammlungen Haussmann geschöpft hat, oder worauf sich der Ausdruck "anderer Composition" bezieht. Von den zwölf englischen Paduanen sind zwei, von den vier Galliarden eine neu gedruckt.‡ Bei der Galliarde wird der Cantus von der "Violin," die Quinta vox von einem "Cornetto" ausgeführt. In dem Vorwort des im gleichen Jahre 1604 herausgegebenen Werkes "Neue fünfstimmige Paduane und Galliarde auf Instrumenten | fürnemblich auff Fiolen lieblich zu gebrauchen" erzählt Haussmann, dass er diese Stücke "meistentheils vor dieser zeit zu Hamburg den Instrumenten daselbst gesetzt | wiewol nicht zu dem Ende | dass sie solten publiciret werden. Weil aber etliche gute Freunde vermeinet | das hiemit auch andern | sonderlich den Fiolisten möchte gedienet sein" habe er sich zum drucken entschlossen. Da wir wissen, dass sich in Hamburg in jener Zeit bedeutende englische Violisten und Komponisten aufhielten, ist englischer Einfluss in Form und Inhalt der Tanzstücke bestimmt nachzuweisen.

---

* In einer grösseren Abhandlung werde ich demnächst über die einschlägige Literatur wie auch über das hier behandelte Thema ausführlich berichten.

† Viel feiner Lieblicher Stuck- | lein, Spanischer, Welscher, Englischer, Frantzösisch- | er composition vnd tentz, Uber drey hundert | mit Sechsen, Fünffen vnd Vieren auff alle In- | strument dienstlich | mit sonderm fleis | zusammen bracht | vor nie in Druck kommen. | Gedruckt in Breslau durch Crispinum Scharffenberg.

‡ Denkmaler deutscher Tonkunst. Bd. XVI., 1904, No. 7, 10 u. IV. S. 152 ff.

1607 erschient in Hamburg eine Sammlung von Zacharias Füllsack und Christian Hildebrand, "eines Ehrenw. Raths der löblichen Stadt Hamburg bestellten Instrumentisten." Die Paduanen und Galliarden sind, wie die Herausgeber betonen, französischen, polnischen, deutschen und englischen Ursprungs. Sie haben "keinen Fleiss, Mühe und Unkosten gesparet, bis sie diese Stücke in ziemlicher Anzahl von vornehmen, kunstreichen Autoren erlangt und bekommen haben." Auch haben sie "mit Beliebung und Bewilligung deroselbigen etlichen Authoren zum Anfange nur etliche wenige Paduanen und Galliarden 5 vocum auss gehen lassen | dess Fürhabens | nachmals andere Paduanen und Galliarden | nebenst vielen Intraden und Canzonen 5 und 6 vocum trucken zu lassen | hoffend | dass darmit auch erfahrenen Musicanten merklich könne gedienet werden." Dieser Vorsatz wurde dann zwei Jahre später im "Ander Teil | ausserlesener lieblicher Paduanen" ausgeführt. Der Herausgeber Christian Hildebrand betont wieder, dass er "was für besondere Frantzösische | Englische | Polnische und Teutsche Stücke zu bekommen gewesen," sich zu verschaffen versucht hat. Wieder werden die Autoren "vornehm und kunstreich" genannt und hervorgehoben, dass der Protektor, Herzog Heinrich Julius zu Braunschweig und Lüneburg, "ansehentliche | stadtliche | erfahrene | wolgeübte Musikanten | von Englischen | Frantzosen | Italienern und Teutschen . . . mit grossen Unkosten gehalten und noch halte. . . ." Dass der Herausgeber nicht selbst als Komponist bei der Sammlung beteiligt ist, zeigt folgender Widmungsvers:—

Hierin die Arbeit ist nicht mein |
Sol auch nicht davor ghalten seyn:
Sondern ich hab auss Lieb und Gunst
So ich trag zu der Music Kunst
Und dieselben Liebhabern all |
Zu einem Dienst und Wolgefall:
Vieler berümbter Componisten |
Auch Musicanten und Organisten |
Ihr Arbeit mit Fleiss colligirt |
Durch offnen Druck nun publicirt |
Und damit wollen Die begabe |
Die Lust und Lieb zur Music habe.

Die beiden Sammelwerke von Füllsack und Hildebrand sind für die Entwicklung der älteren deutschen Orchestersuite wichtig und bedürfen eigentlich einer ganz ausführlichen Besprechung. Auch ist es interessant, festzustellen, welche englischen Instrumental-Componisten zu den "vornehmen und kunstreichen Autoren" in den Jahren 1607 und 1609 gerechnet wurden und wie diese sich auf dem Festlande eines grossen Ansehens unter den deutschen Musikanten erfreut haben müssen. Am häufigsten ist in der Sammlung von 1607 Wilhelm Brade vertreten. Ausser ihm findet sich Antony Holborne mit zwei sehr gut klingenden Paduanen und Galliarden, Edward Johnson mit einer Paduane, zu der Johann Sommer aus demselben Motiv eine Galliarde schreibt, Jacob Harding, der eine Paduane Sommers in eine Galliarde verwandelt. Der Componist einer Paduane und Galliarde ist der bedeutende Musiker Peter Philipps, bekannt durch seine zahlreichen Stücke in dem Fitzwilliam Virginal Book, dessen Name meist latinisiert oder italianisiert wird. Der zweite Teil der Hildebrand-Sammlung aus dem Jahre 1609 bringt von Engländern nur eine Paduane und Galliarde von Brade und zwei Galliarden von Robert Batemann zu Paduanen des ausserordentlich interessanten Lüneburger Johann Stephan, dessen Leben und Werke noch nicht eingehend behandelt worden sind.

Das Jahr 1609 macht nun mit einem Suitenwerk von "Paduanen | Galliarden, Canzonen, Allemand und Coranten | so zuvor niemals in Truck kommen | " von W. Brade selbst bekannt, wodurch zu erklären, dass er in der im selben Jahre erschienenen Sammlung von Hildebrandt so schwach vertreten ist. Auch Brade betont in der Vorrede an den Herzog Johann Adolf, "Herzogen zu Schlesswigk | Holstein | Grafen zu Oldenburg und Delmenhorst," dass diese Stücke noch nicht gedruckt worden sind. "Nebenst anderer fürtrefflicher Autoren" habe er Brade's eigene Compositionen "mit fürstlicher Zuneigung angehöret, und auch darob ein gnediges Gefallen getragen." Brade zeigt sich in diesem Werk schon als Meister in seinem Fach. Seine Suiten sind durchaus künstlerisch zusammengestellt, sie bestehen aus zwei und drei Teilen, der Paduane und Galliarde gesellt sich eine "Allemand" oder "Corante" zu. Die Canzonen verwenden Variationsform, alle Stücke dieser Sammlung sind als Kammermusik, nicht nur für den Tanz gedacht. Dasselbe gilt von den sechsstimmigen Paduanen und Galliarden, die 1614 erschienen und dem Markgrafen von Brandenburg Johann Sigismund gewidmet sind. Hier ist die Variationsform und der motivische Zusammenhang von Paduane und Galliarde noch stärker entwickelt. Ganz anders im Charakter und besonders interessant ist eine Sammlung "newe ausserlesene liebliche Branden, Intraden und Mascharaden," die 1617 in Lübeck veröffentlicht wurde. Auch diese Stücke erscheinen zum ersten Male im Druck und zeigen deutlich, dass sie als Zwischenaktsmusik und Balletmusik für die englischen Comödien benutzt worden sind. Auch einige Stücke von Robert Batemann und Robert Johnson haben sich unter die Aufzüge, Intraden, u.s.w., eingeschlichen. Zwei der Tänze "ein schottisch Tanz" und die "Türkische Intrada" werden hier vorgeführt und zeigen Brade als Komponisten zum Tanzen bestimmter Stücke, im Vergleich zu einer dreisätzigen Suite aus dem Jahre 1609.* Die sogenannte Türkische Intrada ist jedenfalls in der berühmten "Comödie von Constantinopel," der türkischen Triumph-Comödie, benutzt worden, von der Churfürstliche Rescripte unter Johann Sigismund im Jahre 1612 Wunderdinge berichten und bei der 14 Instrumentisten "aufgewartet" haben. Viel wäre noch über Brade's Leben und seine Werke zu sagen, die im Zusammenhang noch nicht bearbeitet worden sind. Sein Aufenthalt in Copenhagen, Berlin, Hamburg ist bekannt, ebenso seine Tätigkeit als Violist bei Herzog Johann Adolf von Holstein-Gottorp und als "fürstlich Magdeburg, verordneter Capellmeister" in Halle. Durch ein in der Commerzbibliothek zu Hamburg befindliches Leichencarmen wissen wir, dass er im 70. Jahre seines Lebens, am 26. Februar 1630, in Hamburg gestorben ist und 1560 geboren war.† Er muss also nach seinem Aufenthalt in Copenhagen von 1622 an wieder in Hamburg gewesen sein. Alle neuen musikhistorischen Arbeiten, die Brade behandeln, haben seinen Tod nicht erwähnt und einen Aufsatz Otto Rüdigers im 17. Bande der Mitteilungen des Vereins für Hamburger Geschichte übergangen.‡ Die Beliebtheit Brade'scher Tänze bezeugt auch Pastor Johann Zeidler's "Budissini'sche Brandstelle," in Dresden 1634 erschienen, der ein Trostlied "Frommer Gott sieh doch an" angehängt ist, das "nicht nach der Zahl der

---

* Die zur Erläuterung dienenden "ein schottisch Tanz" und die "Türkische Intrada" finden sich in Brade's Sammlung von 1617 als No. XVI. und XX. Die zu Gehör gebrachte Suite besteht aus Paduana, Galliard und Allemand und bildet No. III. der Sammlung von 1609. Die Tänze wurden in der Besetzung I. u. II. Violino, I. u. II. Bratsche, Violoncello u. Basso, unter Leitung von Herrn Dr. Hugo Leichtentritt ausgeführt.

† H. 297. 4⁰.

‡ O. Rüdiger, William Brade's Tod und seine Trauergedichte darauf. Jahrgang XVII. d. Mitteilungen für Hamburgische Geschichte. S. 279 u. S. 313.

Syllaben, sondern auf die schöne und kunstreiche Melodey des Pilgerimtantzes William Brades, Englischen vornehmen Musici, gerichtet ist." * Der Pilgerimtantz befindet sich als No. 43 in derselben Sammlung wie die Türkische Intrada aus dem Jahre 1617. Noch 1627, als Brade schon ein Mann von 67 Jahren war, singt Friderici in dem Amuletum Musicum † von ihm. Als Strophe 9 in dem fünfstimmigen "Musick ist doch ein edle Kunst | wer Sie nur recht erfahret" heisst es :—

Ein Tänzlein Hase machen thut |
Gro, Stade | artig klingen
Weidmann macht den Studenten muth
Stephns, Jep lan sich fein singen.
Brade, Fülsack | auff Saitenspiel |
Künstliche Sachen machen
Franck Quodlibeter machen will
So hat man was zu lachen.

Einige von Brade's Stücken aus der Sammlung von 1617, der Cornwall'sche Aufzug, der Abscheidt, der Satyrentantz, u.s.w., hat David Oberndörffer 1620 in die Allegrezza musicale aufgenommen, die dieser "Allen in Europa hin und wieder zerstreweten Componisten, Organisten und allerhand musikalischen Instrumentisten" widmet. Ein handschriftlicher Sammelband der Bibliothek Berlin ‡ enthält eine Canzone Brade's, auch werden sich sicherlich handschriftlich noch mehr Spuren von Brade's Werken auffinden lassen. 1621 erschienen von Brade noch fünfstimmige "neue lustige Volten, Couranten, Balletten, auch allerley arth | newer Frantzösischer Täntze." Der Herausgeber, Martin Guth, Buchhändler zu Cölln an der Spree, berichtet in der Vorrede, dass "der Kunstreiche Herr Wilhelm Brade diese nachgesetzten Masqueraden, Volten, Couranten und Intraden theils für sich Komponiert, theils aus den newen und besten (doch nie zum Druck gebrachten) Authoribus mit fleiss zusammen colligiret." Schon im Jahre 1621 zeigt sich an Brade selbst, wie der englische Einfluss in der Suitenmusik zurücktritt und französischen Einwirkungen den Platz räumt.

Auch Thomas Simpson würde wie Brade eine ganz ausführliche Behandlung verdienen. Sein Lebensgang ist noch nicht genügend erforscht. Wir wissen von seinem Aufenthalt am Hofe des Grafen Ernst zu Schauenburg, von dem Johann Rist in seinen Monatsgesprächen berichtet und ihn einen Gambisten nennt, "der herrliche Sachen machte." § Ehrengedichte in seinen Werken charakterisieren sein Verhältnis zu berühmten Musikern, wie z. B. zu Michael Prætorius. Seine drei, in Deutschland im Jahre 1610, 1617 und 1621, erschienenen Sammlungen enthalten auch Stücke von deutschen Componisten neben englischen Zeitgenossen, ausserdem auch Programmusik, wie das hier zu Gehör zu bringende Ballet "La mia Salome," || das sich auch in dem schon erwähnten Berliner handschriftlichen Sammelband findet. Simpson's

---

* Vgl. Joh. Bolte. Die Singspiele der englischen Komödianten . . . . Hamburg und Leipzig, 1893. S. 3. ff.

† Amuletum Musicum Contra Melancholiam oder Schönes Wolriechendes Biesem-Knöpfflein | wieder Schwermütige Cornelianische Gedanken | und Melancholische Traurigkeit | Junger | Frischer | Gesunder Hertzen. . . . .

Mit 5 Stimmen componiret von M. Daniele Friderici, Cant. Rost. Rostock . . . . 1627. No. XXX.

‡ No. 4145. 5 Stimmblätter. No. III. Canzon W. Bradens.

§ Alfred Einstein, Zur deutschen Literatur für Viola da Gamba und 16. und 17. Jahrg. Leipzig, 1905. S. 24.

|| Illustration. No. XVIII aus Thomas Simpson, Opus neuer Paduanen, Galliarden, Intraden . . . Hamburg, 1617.

Tanzstücke zeigen im Vergleich mit Brade mehr französisch-italienischen Einfluss. Schon die Namen Ricercare, Canzone, u.s.w., deuten mehr auf Kunstmusik, als auf Tanzmusik, doch erscheint Brade in seiner Compositionstätigkeit vielseitiger.

Englische Tanzstücke lassen sich noch in verschiedenen deutschen Sammlungen nachweisen. So bringt ein handschriftlicher Sammelband in Cassel,* der zahlreiche Werke des bekannten Landgrafen von Hessen-Cassel, Moritz des Gelehrten, enthält, eine ganze Anzahl von Pavanen und Galliarden, die englischen Ursprungs sind. Namentlich die englischen Pavins klingen sehr gut, unter denen sich auch viele programmatische Namen. wie z. B. "The shooting of the guns pavin," the "Solemne pavin," u.s.w., finden. Hier wird die sogenannte Contraversic-Pavin gespielt werden.†

Zum Schluss sei noch eine Sammlung von Valerius Otto aus dem Jahre 1611‡ erwähnt, der sich rühmt, unter seinen Suiten auch solche auf englische Art komponiert zu haben. Die hier gespielte Paduana§ ist ein Beispiel, wie englische Kunst sich mit deutscher vereinigt hat.

Eine Handschrift mit rhythmisierten Meistersängermelodien.

By Dr. Phil. E. BERNOULLI, 2 Schönberggasse, Zürich. University Lecturer.

(For English abstract, see p. 54.)

Cgm. 4999, welcher schon 1906 (Basel) und 1909 (Wien) Gegenstand der Kontroverse war, ist von mir seither näher untersucht worden. Es ergab sich, dass man nicht, wie Runge glauben lässt, schlechtweg von einem Codex sprechen kann. Vielmehr sind mehrere Convolute und Blätter jetzt zusammengebunden, die einen ganz verschiedenen handschriftlichen Duktus, ganz verschiedene Textdisposition zeigen. Auch vier verschiedene Wasserzeichen sind zu bemerken. Zusammen gehören :—

1. Fol. 1-10 (Quinio) mit einer Notenschrift in zwei Kolumnen ;
2. Fol. 11, ursprünglich für sich, ohne Melodieaufzeichnung ;
3. Fol. 12-18 (Quaternio, dessen letztes unbeschriebenes Blatt fehlt) ; die "Gefunden Schlüsselweis"—Handschrift von Peter Pfort—ist hier über die ganze Seite hinübernotiert.
4. Von Zehenthoffer rührt anscheinend her die Ueberschrift von fol. 12 ; er selbst schreibt und notiert fol. 19-26 (Quaternio) durchwegs in 3 Kolumnen. Zwar : fol. 20 steht Puschmanns Notation nahe. Aber fol. 12 (s. Runge, Wienerkongress) hat ¢ = Vorzeichnung und geht im Original unter Einfügung nur von Taktstrichen glatt im geraden Takt auf.

Fol. 9 vollends zeigt das Korrekturzeichen, das Gerle 1546 (Musica und Tabulatur) unzweideutig erklärt im Abschnitt : "Das Zeichen bedeut den Gesang Imperfect." Zum gleichen Bestandteil von Cgm. 4999 gehört der von mir 1906 angeführte "Gekrönte Ton" von Wild.

---

* Cassel Mscrpt. Musica practica. 4. 72.

† Illustration. No. 75.

‡ Newe Paduanen, Galliarden, Intraden und Currenten nach Englischer und Frantzösischer Art . . .

§ Illustration. Paduana. No. XII.

Matthew Locke, Composer for the Church and Theatre.

By WILLIAM HAYMAN CUMMINGS, Mus. Doc., F.S.A., Sydcote, Rosendale Road, West Dulwich. Vice-President of the National Section Great Britain and Ireland, Int. Mus. Society. President of the Musical Association (Kartellverein). Late Principal of the Guildhall School of Music.

(For abstract, see p. 56.)

Locke was born at Exeter about the year 1630, and commenced his musical career as a chorister in the Cathedral of that city. Two notable memorials of his activity as a chorister-boy still exist; they are to be seen on one of the inner walls of the grand old organ screen. The first, in large and conspicuous characters, reads, "Matthew Lock 1638"; the second is "M. L. 1641." These autograph inscriptions are deeply cut in the stone. A few years ago the fine old organ, built by Loosemore early in the 17th century, was removed from the screen for renovation and repair. I was very familiar with the ancient tradition that Locke had endeavoured to immortalize his name in the manner described; I therefore took the opportunity to search for the memorials, and, having found them, I took rubbings of both. They are important as indisputable evidence of Locke's association with Exeter Cathedral, and also suggest that he must have been a pupil of the organist, and thereby had ready access to the organ screen. There were two able musicians at Exeter Cathedral in 1638 and 1641, both of whom shared in the education and development of Locke's musical talent. The organist was William Wake, a musician almost unknown; he is not mentioned in Dr. Burny's history, and only incidentally in Hawkins's history and Grove's Dictionary. I have discovered some interesting particulars concerning Wake: he was engaged in a musical capacity in Exeter Cathedral from the year 1615, and after seventy-two years' service died on the 6th of May, 1687, and was honourably buried in the Cathedral; he was then eighty-eight years of age, and held the appointment of sub-chanter. Locke also had the advantage of instruction from the Rev. Edward Gibbons, a member of the renowned musical family, and younger brother of the great Orlando Gibbons. Edward was born at Cambridge about 1570, and graduated Bachelor in Music at the University. In July, 1592, he became Bachelor in Music in the University of Oxford. He was successively organist and master of the choristers of King's College, Cambridge, and Bristol Cathedral, where he was also a priest-vicar. In 1609 he removed to Exeter, and was appointed priest-vicar in the Cathedral, and probably instructor in vocal music of the choristers. An anthem, composed by him in 1611, stills exists in manuscript in the British Museum library.

The organ was silenced, and the Cathedral service suppressed, at Exeter in the year 1644, when Locke, in common with the whole musical establishment, was turned adrift. His master, the Rev. Edward Gibbons, was an ardent Royalist, and proved the sincerity of his principles by a gift of £1,000 to King Charles, to assist him in his contest against his rebellious subjects. Tradition says that, in consequence, Gibbons and his children were driven from their home into beggary. Be that as it may, doubtless Gibbons, with his generous nature, would exert himself to befriend his pupil Locke, who in the year of dismissal would have been aged about fourteen. Two years later we find him in London. There are two interesting manuscripts in the British Museum which establish the fact. They are as follows (the archaic spelling is faithfully copied):—

"Captain Fauconbridge, my humbell desire Unto you is that you will be pleased to deliver unto my worthie friend Mr Matthew Lock such munnies as the Right Honorable the Committee of His Maj^{s} Councill lately allotted to me

in the last booke of payments as Groome of His Maj^{s} great horse stabell, and my hand shall be your sufficient discharge.

"Nov. 3, 1646. JOHN KNIGHT."

Appended to the above order is the following receipt :—

"Receaved by mee Matthew Locke for the use of John Knight Groom of the stable the summe of five pounds by warrant dated November 1646 I say rec^{d}. MATTH. LOCKE."

It will be noted here that Locke added the letter "e" to his name, and hereafter he continued the practice. What Locke was doing in London in 1646 and 1647 we cannot discover ; possibly he may have been employed in some private way by the Royalists, for in 1648 he went to the Continent, perhaps as a messenger conveying letters or other documents. Whilst abroad he did not neglect his musical studies, as is proved by a manuscript collection he wrote of compositions by Italian authors. This bears Locke's autograph inscription, "A Collection of Songs when I was in the Low Countries 1648," and includes works by Sabbatino, Rovetta, Costanzo and others. During his sojourn abroad he came under the notice of Prince Charles, and afterwards was rewarded for his loyalty.

In 1651 Locke was again in England, busy in the pursuit of his art ; one of the fruits of his diligence was the composition of the "Little Consort of Three parts made at the request of Mr William Wake for his Schollars." The autograph manuscript is preserved in the British Museum, where also is to be seen the duetts he composed for Two Bass Viols in 1652.

In 1653 he was associated with Christopher Gibbons, son of Orlando, in the composition of music for a Masque entitled "Cupid and Death." The libretto was written by James Shirley, and it was represented before the Portuguese Ambassador on the 26th of March of the above-named year. A repetition performance of the Masque was held in the Military Ground on Leicester Fields in 1659. We find no records of Locke during the years 1654-55, but in 1656 he published the "Little Consort of three Parts," before mentioned, with the following title :—

"Matthew Locke, His Little Consort of three Parts, containing Pavans, Ayres, Corants, and Sarabands, for Viols or Violins : In two several Varieties ; The first 20 are for two Trebles and a Basse ; The last 20 are for Treble, Tenor and Basse. London, printed by W. Godbid for John Planford, and are to be sold at his Shop in the Inner Temple in Fleet Street, 1656."

The preface to the work is very characteristic of Locke's pugnacious nature, and is therefore worthy of quotation :—

"To the Lovers and Practitioners of Consort Musick. At the importunity of an intimate friend and great Master in Musick (who being straitned in time and hindered from satisfying his own desires for the encouragement of his scholars,) I first undertook this kind of composition ; wherein I have endeavoured to comply with the Hands, Ears, and patience of young beginners, making the Ayre familiar, the Parts formal, and all facile and short. Which I mention, not to deter those of better judgment from perusing them (for they also in the conexion of harmony will I hope meet with satisfaction), but to assure you there is scarcely anything in them that, with a little practise, may not be masterd by the meanest hand ; to which you will find the care in printing of Tyes, Holds, Slorrs, and barring the Measures, a great advantage. But for such as either fear or Scorn to see or hear with content any but their owne Thick-scull'd or Fantastical concertos they are desired to forbear Censuring, or dar'd

(observing the designe) to mend them. And for those Mountebanks of wit, who think it necessary to disparage all they meet with of their owne Country-mens', because there have been and are some excellent things done by Strangers, I shall make bold to tell them, (and I hope my known experience in the science will inforce them to confess me a competent judge) that I never yet saw any Forain Instrumental Composition, (a few French Corants excepted) worthy an English man's Transcribing. I have now done; onley shall desire, in the performance of this Consort, you will do yourselves and me the right to play plain, not tearing them in pieces with division (an old custome of our Countrey Fidlers, and now under the title of Alamode endeavoured to be introduced) which if you please to observe, I shall take it as a motive for the rendering you somewhat hereafter worthy your better acceptance. MATTHEW LOCKE."

In the year 1656 Locke took part in the composition and performance of the celebrated stage-piece "The Siege of Rhodes." He composed the music for the fourth Act, and enacted the part of the Admiral at its first representation, which was given "at the backpart of Rutland-House in the upper end of Aldersgate Street London." The libretto was written by Sir William Davenant, who published it in August, 1656, with an interesting address "To the Reader"; from which we learn many particulars concerning this remarkable innovation on the established regulations for public entertainments. It must be remembered that stage plays and stage performances had been absolutely prohibited during the Commonwealth; but by special favour Cromwell, the Protector, and the Lord-keeper Whitelock, permitted Davenant to open a small theatre behind Rutland House for the purpose of exhibiting "Entertainments in Declamation and Music after the Manner of the Ancients." Dr. Burney, who was only acquainted with the 1673 edition of the book of the "Siege of Rhodes," speaks of it with some disparagement. The first edition, 1656, is in my possession, and from it we discover that the room in which the performances took place was very small, and that owing to lack of space on the stage only five scenes could be utilized, and they were limited to a height of eleven feet; moreover, as the stage was only fifteen feet deep, the number of performers was obliged to be small, and even then the narrow space made it difficult to allow a passage for the fleet of Solyma, for his army, the Island of Rhodes, the siege of the city, &c., and Davenant concludes with the observation, "I fear you will think we invite you to such a contracted Trifle as that of the Cæsars carv'd upon a nut." The scenes, he says, were excellently painted by Mr. John Web and the "Musick was compos't both Vocal and Instrumental by the most transcendant of England in that Art, and perhaps not unequal to the best masters abroad, but being Recitative, therefore unpractis'd here; though of great reputation amongst other nations, the very attempt of it is an obligation to our own."

It is worthy of note that Mrs. Edward Coleman, who represented Ianthe in the "Siege of Rhodes," was the first woman ever permitted to act on the public stage in England. Pepys, the diarist, makes two references to her. In January, 1663, he says he saw the "Beggar's Bush" acted at the theatre, and then, for the first time, saw a woman (Mrs. Coleman) come upon the stage. At a later date he speaks of Mrs. Coleman's sweet voice and fine singing. None of the music of the "Siege of Rhodes" can now be found, but as the seven principal performers were all professional musicians, it would seem that they delivered their lines with a singing voice, breaking into recitative * and air accompanied

* Evelyn, on January 9, 1662, saw acted the "Second part of the 'Siege of Rhodes' in recitative Musiq."

by instruments, harpsichord and viols. The instrumental music was composed by Dr. Charles Coleman (husband of the singer) and Mr. George Hudson, and performed on six instruments, probably a "chest of viols." The singing actors included Captain Henry Cook, who also composed the music for two acts, Mr. Gregory Thorndell, Mr. Edward Coleman, Mr. Matthew Locke, Mr. Henry Purcell, father of the famous composer, and Mr. John Harding. All of the before-named afterwards became members of Charles II.'s musical establishment. The music of the first and fifth Acts was composed by Henry Lawes. There are various and numerous indications in the libretto for the employment of instrumental music, and also for choruses, some for soldiers, women, men and women combined, chorus of wives, &c.

We find an interesting record of Locke in Pepys' Diary, February 21, 1659 :—

"After dinner I back to Westminster Hall with Mr. Crewe in his coach. Here I met with Mr. Lock and Pursell, masters of musique, and with them to the Coffee-house, into a room next the water by ourselves where we spent an hour or two, till Captain Taylor came and told us that the House had voted the gates of the City to be made up again, and the members of the City that are in prison to be set at liberty; and that the Sir G. Booth's case to be brought into the House to-morrow. Here we had variety of brave Italian and Spanish songs, and a Canon for eight voices, which Mr. Lock had lately made on these words, 'Domine salvum fac Regem,' an admirable thing. Here out of the window it was a most pleasant sight to see the City from one end to the other with a glory about it, so high was the light of the bonfires, and so thick round the City; and the bells rang everywhere."

We may surmise that Locke had acquired some of the "brave Italian and Spanish songs" during his sojourn in the Low Countries; and he had reason to compose the "Domine salvum fac Regem," hoping that when the King came to enjoy his own he would not forget the faithful musician. Charles returned, and in 1660, on June 16, Matthew Locke was appointed "composer in the private musick in the place of John Coperario," with a reward of £40 per annum; shortly afterwards he was awarded £16 2*s*. 6*d*. for livery, and was made composer for the violins—"a new place." On April 12, 1662, he was noted to receive a livery to attend in the Chappell and Westminster Hall at His Majesty's Coronation, in the capacity of composer.

Some of the instrumental music Locke composed for the Coronation of Charles II. is preserved in his own handwriting in a volume which it is said he presented to the King. My own library contains a set of part-books with Locke's autograph music which also belonged to King Charles, and bear the Royal Arms. "The King's Musick" * contains many interesting entries of payment to Locke in the shape of New Year's gifts; horse hire to attend His Majesty at Windsor and Hampton Court; rent for a music-room for practice; lodging as organist.

A fine composition of Locke's is a duet, "Agnosce O Christiane" for soprano and bass. The original autograph manuscript is in the British Museum, but the work was published by Playford in three separate part-books. This motett was probably performed in the Chapel of Queen Catherine at Somerset House. There are nine other Latin pieces of a similar kind. Locke composed at least thirty-two anthems and one service for the Chapel Royal. A noteworthy specimen of his skill is the anthem "When the Son of Man shall come," which

* "The King's Musick: a transcript of records relating to music and musicians (1640-1900)." Compiled and edited by the Rev. H. Cart de Lafontaine, M.A. (London: Novello & Co., Ltd. 1909.)

is written for bass solo-voice and five-part chorus, with accompaniment for string quartet. These are remarkable for their contrapuntal variety and freedom; the voice-parts are extremely striking, melodious, and original. A special feature is the frequent change and alternation of quadruple and triple time.

In connection with Locke's work as a composer for the church, reference must be made to a remarkable publication of his entitled "Modern Church Musick pre-accused, censured, and obstructed in its performance before his Majesty, April 1, 1666, vindicated by the author, Matt Lock, composer in ordinary to his Majesty."

The preface is printed at length in Sir John Hawkins's history; it is somewhat tedious and involved. Locke suggests that jealousy and ill-will brought about a disastrous performance of the responses to the Ten Commandments which he had composed, contrary to the usual custom, with a variation in the melodies and harmony of each setting.

Hawkins says that though they all differed they were in the key of F major. I am afraid he had not examined the music. I have copied the original, and the first, second, third, sixth, eighth, and tenth are in F major, but the other four are in various keys—D minor, C major, and B flat major. There are some crudities and some false accents, but taken as a whole the composition is very excellent. I can however well imagine that, sung as probably it was without rehearsal, from single parts, the result was far from satisfactory.

The worthy amateur Pepys, in his Diary, September 1, 1667, made the following entry: "Lord's Day. Pelling, Howe, and I and my boy singing of Lock's responses to the Ten Commandments which he hath set very finely, and was a good while since sung before the King and spoiled in the performance which occasioned his printing them for his vindication, and are excellent good."

As a composer for the theatre Locke deserves a very high place. Reference has already been made to his association with the "Siege of Rhodes," and although that entertainment was carried out under exceptional difficulties, yet the experience Locke gained, both as composer and actor, must have been of very great value to him. There can be no doubt that he supplied certain music for a performance of "Macbeth"; some instrumental pieces of his for that revival still exist, including a "jigg," "saraband," and "ayre." These were published in 1666 and 1680, but no vocal music for "Macbeth" composed by Locke can be found. In 1750 Dr. Boyce published music for "Macbeth," to which he attached Locke's name; but an intimate study of it, and of authentic music by Locke, makes it quite impossible to accept Boyce's ascription. There is no affinity in style with any of Locke's compositions.

In 1667 Locke was engaged to compose instrumental music for a new version of Shakespeare's "Tempest," as arranged by Dryden and Davenant. The vocal music was composed by Humphries. Locke's music, published in 1675, consists of six pieces, noteworthy for special indications for expressive performance. We find the following in the score: "Soft; louder by degrees; violent; soft and slower by degrees." This seems to be the earliest indication in English music of crescendo and diminuendo. Italian terms were not then in use; the earliest discoverable is in Locke's "Melothesia," published in 1673, where we find "rit supr a'S."

Locke's various successes in connection with the stage brought him the commission to collaborate with Shadwell in the production of the tragedy "Psyche." This was first performed at the Duke of York's Theatre in February, 1673. The names of the actors and singers have not been recorded, but the celebrated Betterton was stage-manager, and was well supplied with

splendid new scenes, machines, dresses and French dancers; the cost of the scenes was over £800. The work was performed eight times and "proved very beneficial for the company, though not quite so lucrative as the 'Tempest.'"

Shadwell published the book of "Psyche" in 1675, with a dedication to Prince James Duke of Monmouth, and an interesting preface in which he offers an apology for having written the play in rhyme, which, he says, was to make it "proper for musick," an art of which he claims to have a good knowledge, having been bred to a performance of it in his youth. He writes: "I chalked out the way to the composer (in all but the song of Furies and Devils in the fifth Act,) having design'd which line I would have sung by One, which by Two, which by Three, which by four voices, etc., and what manner of Humour I would have in all the Vocal Musick, and by his excellent composition, that long known, able and approved Master of Musick, Mr Lock (composer to His Majesty and Organist to the Queen) has done me a great deal of right; though I believe, the unskilful in musick, will not like the more solemn part of it, as the musick in the Temple of Apollo, and the song of the Despairing lovers, in the Second Act; both of which are proper and admirable in their kinds, and are recommended to the judgement of able musicians: for those who are not so, there are light and airy things to please them."

In the author's directions to the composer we find prescribed "A symphony of Recorders and soft music"; then, "Voices, Flajolets, Violins, Cornets, Sackbuts, Hoa-boys, all joyn in Chorus"; "Chorus of Apollo's followers with Flagellets and Recorders"; "Chorus of 3 trebles to the Recorder, Organ and Harpsicals"; "Chorus to Trumpets, Kettle-drums, Flutes and Warlike Musick."

Locke published his score of the music in 1675, and he also dedicated it to the Duke of Monmouth. We learn that the Duke was a frequent attendant at the rehearsals and performances of the work. The title reads "The English Opera or the Vocal Musick in Psyche with the Instrumental thereon intermix'd. To which are adjoyned The Instrumental Musick in the Tempest, by Matthew Lock, composer in ordinary to His Majesty, and organist to the Queen." He prints a long preface, written in a querulous strain, in which he says he expects "to fall under the lash of some soft headed, or hard hearted composer" for calling his work an Opera, which, he says, "is a word borrowed from the Italian, and includes Ballad, Counterpoint, Recitative, Fugue, Canon and Chromatic music, which variety was never in Court or Theatre till now presented to this Nation." He also defends the extreme compass of some of the voice-parts, and also certain extravagances in the harmony.

At the end of the preface there is an important note to the following effect: "The Errata's in this impression, which are not many, the Printer desires pardon for, it being his first attempt in this kind; and hopes if it fall into ingenious hands they'l correct them." The apology was greatly needed; it would be difficult to find a music-score with more errors; they abound, and in many cases it is almost impossible to discover what notes the composer intended. Much of the music is admirable both in melody and harmony, the latter in several places evincing a freshness and variety far in advance of the period in which it was composed. The first Act opens with a melodious solo for a bass voice (Pan), followed by a Chorus of Nymphs; this is succeeded by a piece which the composer calls "a song of Echo's planted at distances within the scene." This movement is a chorus for mixed voices, in which the end of each line is echoed twice, piano and pianissimo, at distant points on the stage, the singers being concealed by the trees of the wood scene. The design is excellent and must have produced a novel and

charming effect. Time will not permit a reference to the various numbers in detail; suffice it to say there are stately recitatives, lively airs, and effective choruses. The printed score gives the instrumental string parts only, with a figured bass; but it is quite certain that in the performances under the composer's direction wind instruments were freely employed. For instance, a song and dance performed in the principal street of the city, near a triumphal arch, is directed in the score to be accompanied by kettledrums, wind instruments, violins, &c. These parts are not printed; for the most part there is merely a figured bass, and only in two places small notes seem to indicate a grand wind tutti. The choruses are generally composed for Treble, Alto, Tenor, and Bass voices in four-part harmony; there are, however, a few in six-part harmony.

Shadwell's libretto is of inordinate length, filling seventy-one printed pages, but Locke set only one-fifth of the lines to music; the larger portion was therefore spoken dialogue, and was not accurately described as opera on the Italian method.

"Psyche" appears to have been Locke's last composition for the theatre, and it is a matter of regret that his complete manuscript of the score cannot be found. The design of the work is so excellent that we must deplore we have only the imperfect printed copy to refer to.

Two years after the publication of "Psyche," in August, 1677, Locke died in the precincts of the Savoy Palace, and was buried in the chapel, but no record of him in his place of sepulture exists.

Giuseppe Maria Buini.

By EDWARD J. DENT, M.A., Mus. Bac., King's College, Cambridge. Hon. Keeper of the Music, Fitzwilliam Museum. Member of the "English Committee" of the Int. Mus. Society.

[(For abstract, see p. 56.)

In two papers contributed to the Sammelbände (XI., 543 and XII., 42) I attempted to trace the development of ensembles and finales in Italian opera from Scarlatti to Logroscino. I had intended to devote a third paper to the works of Piccinni and Galuppi, but have hitherto been unable to do so for want of sufficient material on which to form judgments. In considering the finales of Galuppi I was struck by the very marked difference of form and style between them and those of the Neapolitan school, a difference which seemed hardly reconcilable with the common statement that Galuppi, after hearing successful performances of Neapolitan comic operas in Venice, proceeded to write a series of operas in imitation of them. Roughly speaking, the statement will do fairly well as a one-line summary of the facts for such "students" as are not sufficiently interested in the subject to give consideration to the actual music of this period. But it is worth while trying to find out whether Galuppi did merely imitate the Neapolitans, or whether other influences may not have been at work upon him.

The main difficulty that confronts us is that the musical material is extraordinarily scanty. I have already printed a list of such comic-opera scores of the period as are extant, and it will be seen from this that not only is the total number very small, but there is not a single Venetian comic

opera before Galuppi of which the music has survived. Fortunately, however, we have a very full record of the non-musical side of these early Venetian operas, and the Biblioteca Marciana at Venice possesses a very large collection of libretti. It seems fairly clear from such details as are quoted in Taddeo Wiel's "I teatri musicali veneziani del settecento" (Venice, 1897) that Venice did possess its own school of musical humorists independently of those whom it imported from Naples. Thus there appeared in 1705 "Il Dafni, tragedia satirica in musica" at the Teatro S. Giovanni Crisostomo, libretto by Girolamo Frigimelica Roberti, author of Alessandro Scarlatti's two Venetian operas, music by C. F. Pollarolo, which was followed by "Anfitrione, tragicomedia per musica," libretto by Apostolo Zeno and Pietro Pariati, music by Gasparini, Teatro S. Cassiano, 1707, and a few others of the same class. It is perhaps spreading the net rather too wide to include these works among comic operas, as we call them now, since they belonged more to the class of "Favola boschereccia," like Scarlatti's "Il Figlio delle Selve." In 1717 three more definitely comic operas appeared at the Teatro S. Fantino—"L'Ambizione castigata, comi-drama in musica," libretto by Francesco Mazzari, composer unknown; "Chi la fa l' aspetta, drama comico in musica," libretto by Francesco Passerini, music by Girolamo Polani; and "Bertoldo, drama tragicomico," libretto by Passerini, music by Girolamo Bassani; and in the following year "Il vecchio deluso, drama comico in musica," libretto by Passerini, composer unknown. It must be pointed out too that most of the serious operas of this date were provided with comic intermezzi, or at least with comic ballets. For a detailed list of operas the reader must consult Wiel's book; the important thing to note is that Venice did not apparently make the acquaintance of comic opera in its Neapolitan form until 1743, when "Orazio, opera bernesca in musica" was produced, with music by Latilla and Pergolesi, at the Teatre S. Moisè. This was probably more or less of a pasticcio. After this date several operas by Latilla and Rinaldo di Capua were given at Venice. But the Venetians had not given up laughter for the preceding two decades. There had appeared in 1719 a new composer, who was indeed imported from Bologna, but very soon established himself in favour at Venice. This was Giuseppe Maria Buini, who collaborated with Fortunato Chelleri in an opera called "La pace per amore," produced at the Teatro S. Fantino; he had also produced by himself a serious opera, "La caduta di Gelone," at the Teatro S. Angelo in the same year.

The information available about Buini (he is also called Buina and Bovina) is extremely scanty. Not a single note of his music appears to have survived anywhere. Giovanni Fantuzzi ("Notizie degli scrittori bolognesi," Bologna, 1781) tells us that he was of humble origin, and possessed of considerable literary as well as musical facility. The year of his birth is unknown, but we may suppose him to have been born somewhere about 1695.

His first opera appears to have been "Armida abbandonata," produced in 1716 at Bologna (Teatro Formagliari) and revived at Venice in 1720 as "Armida delusa"; of this he wrote both words and music. It was followed by "L' ipocondriaco" (1717) and "Il mago deluso dalla magia" (1718) at the same theatre; in 1719 he produced the two operas at Venice mentioned above, followed by "Il Filindo" (1720), "Gli inganni fortunati" (1720), and "Cleofile" (1721), all three given at the Teatro S. Moisè.

In 1721 he married Cecilia Belisani, a singer who appeared in several of his operas. Returning to Bologna he transferred himself to the Teatro Marsigli-Rossi for "Amore e Maestà ossia l'Arsace" and "La Pithonessa sul monte Olimpo" in 1722. In 1723 he was one of the lessees of Teatro Formagliari, as

appears from a document now in the Fitzwilliam Museum at Cambridge. Here he produced "La ninfa riconosciuta" in 1723, and "La Vendetta disarmata dall' Amore" in 1724. The Teatro Formagliari was at that time one of the largest and best-designed theatres in Bologna; it was much frequented by the Young Pretender during his residence in that city. Buini seems to have been an enterprising manager, as the production of Alessandro Scarlatti's "Marco Attilio Regolo" there in October, 1724, is recorded to have attracted a crowd of fashionable spectators from a great distance. In 1724 Buini produced another opera of his own, "Cleonice," and in 1725 "La pace per amore." The following year saw him at Venice again producing "Le Frenesie d'Amore," of which he wrote both words and music; it was sufficiently successful to be repeated the following year. We may note that Galuppi made his début as an opera composer in 1728. Buini seems to have divided the remainder of his life between Bologna and Venice. "Albumazar" came out in 1727 at both places; "Malmosor, tragichissimo dramma (fatto ad imitazione del Rutzwansead) per musica" at Bologna in 1728; followed by "Chi non fa non falla" (Bologna, 1729, Venice, 1732), "La maschera levata al vizio" (Bologna, 1730, revived in 1735 as "Il filosofo ipocrita"), "Fidarsi è bene, ma non fidarsi è meglio" (Venice, 1731), "Artanagamemnone" (Venice, 1731), and "L'Ortolana contessa" (Venice, 1732). He had also been as far south as Fano (near Pesaro on the Adriatic) to produce an opera in 1731; it met with great enthusiasm, which he describes in a letter to Ubaldo Zanetti, an eccentric apothecary at Bologna with whom he was intimate. The six letters of Buini, which Zanetti bequeathed to the Bologna University Library, and the copy of a lease in the Fitzwilliam Museum, are the only personal documents relating to the composer which I have been able to discover. After 1732 we lose sight of him until in May, 1739, his death took place at Alessandria della Paglia. One of his librettos at least survived him—"La Zanina maga per amore," with music by various composers, was given at Venice in 1742.

Of Buini's personality one can judge only from the scanty evidence of the letters and the character of his libretti. The letters do not tell us much. Three are merely friendly expressions of good wishes for Christmas; the fourth describes the success of his opera at Fano; the fifth, probably dating from his last years, deals with prescriptions and mineral waters, and gives the reader the impression that Buini had to spend a good deal of money on medicine; the sixth is a hurried note asking for various things in connection with his wife's confinement.

It is as a librettist that Buini well deserves to be remembered. The comic operas of the first half of the 18th century produced at Venice may be roughly grouped in three classes: (1) pastorals (I can find no better English equivalent of "dramma satirico" or "favola boschereccia"), a form of entertainment that seems to have been more cultivated at Rome than elsewhere, being essentially literary and artificial; (2) parodies of grand opera and what we should now call *revues* or extravaganzas; and (3) comic operas, as we now understand the term, the subjects of which are in the great majority of cases taken from theatrical life. Buini has left us a few examples of the second group, but most of his comedies belong to the third, and it is this presentation of the coulisses to the public that is markedly characteristic of Venetian as opposed to Neapolitan comic opera. It is true that there are a certain number of operatic allusions in the Neapolitan libretti, as I have pointed out elsewhere, but they are generally of a purely incidental character, whereas the Venetians seem to have enjoyed seeing the main plot turn on the absurdities of a prima donna and her admirers.

No doubt this was largely due to the publication of Marcello's well-known "Teatro alla Moda." Thus in 1732 a certain Antonio Gori, under the anagram of Goanto Rinio, wrote music to "Le Metamorfosi odiamorose in birba trionfale nelle gare delle terre amanti, dramma per musica," dedicated to "Madama la Moda," with a preface in which the author says that he has done his best to follow the instructions given by the "non mai abbastanza lodato e venerato autore [*i.e.*, Marcello], nel suo libro intitolato Il Teatro alla Moda." I confess myself entirely unable to make head or tail of this libretto, which appears to be something in the manner of a *revue*. Another opera of 1732, Buini's "Chi non fa non falla," shows the influence of Marcello in a more intelligible form. It is a spirited comedy of operatic life: we have Lispina, the singer, and her mother, Sempiterna, both from Bologna, with a servant, Mamolo, of the same city, Baron Seccagine, the protector of Lispina, Alipio, "musico," in love with the same lady, and Saltobello, the impresario. It is curious that although the opera was performed at Venice the greater part of the dialogue is in the dialect of Bologna. The Baron appears to be a German, or at any rate a foreigner, who, at the end of the play, takes Alipio and Lispina into his service and pays everybody's debts all round. Alipio is well contrasted with the others by his exaggerated Metastasian language. It will be remembered that there is a great deal of Bologna dialect in the "Teatro alla Moda," from which we see that that tongue must have been quite familiar in the Venetian province. It may be pointed out that this is not altogether unreasonable, since the Venetian and Bolognese types of dialects extend respectively to the northern and southern banks of the river Po.

"La Zanina maga per amore" (1742) is an amusing parody of the grand style. Zanina, the comic heroine, is a Bolognese, and talks her native language. Being deserted by Fidalbo, she attempts to hang herself on a tree; the tree turns into a flaming statue, which offers her a magic wand. This ends the first Act. We may find the originals of such baroque absurdities in some of Scarlatti's early operas. Zanina reappears later as a German witch and also as a Turk. There is a succession of ludicrous transformations and scenes representing characters bewitched, with parodistic allusions to "Il Pastor Fido." Finally, Zanina returns disguised as Tugnett (*i.e.*, Antonio), her own brother, and demands satisfaction from Fidalbo; she then reveals herself, and on his accepting her throws away her magic wand. There are also some serious characters who talk exaggerated Arcadian—if I may be permitted thus to denominate the affected style of the academic poetasters at this time—with the exception of Armano, the comic father of the serious heroine, who attempts to converse in the proper manner but cannot keep it up.

The Venetian comic opera is on the whole much more spirited and generally alive than the Neapolitan, at any rate for this period, when Neapolitan comic opera was principally represented by Bernardo Sabdumene, whom Scherillo justly stigmatizes as decadent. The difference is in all probability partly due to the fact that Venetian operas were written for more democratic audiences, not for Spanish viceroys and their favourites, so that satire was encouraged instead of being suppressed. When the Neapolitan operas did come to Venice, they were to some extent modified. History has shown over and over again that comic opera begins with satire and soon degenerates into sentimentality, and the Venetians may well have been attracted by the sentimental character of the decadent Neapolitan type of musical comedy. The mixture of Neapolitan and Venetian taste is curiously exhibited by "Orazio," performed at Venice in 1748 with music by Pietro Auletta. It had been given in 1743 with music by Latilla and Pergolesi, and so was probably more or less

of a pasticcio. The main idea of the plot is distinctly Neapolitan: the heroine, Giacomina, elopes from Leghorn with Orazio, is captured by pirates, and eventually falls into the hands of Lamberto, maestro di cappella. But the numerous theatrical episodes are Venetian in manner, and very entertaining. The opera begins with that favourite device of a music-lesson, and there is a fine musical soliloquy for Lamberto:—

"Allor che stamperò le mie cantate,
Da lor si scorgerà la vera norma
Del contrapunto, e come
Io sia non men Maestro di Cappella,
Che barbaro Matematico,
A differenza di color che appena
Imparar su principj
Do, re, mi, fa, sol, la,
Che baldanzosi al Cimbalo
Siedono con tremenda maestà!"

The most ridiculous character is Colagianni, the Neapolitan impresario, who is a mixture of ignorance, effrontery and bad manners. His ideas on his occupation are summed up in his aria:—

"'Na Canterina,
Quand' è vezzosa,
Spiritosina,
E graziosa:
Se non ha voce,
Se non intuona,
È sempre buona
Per li teatri,
E gli Impresari
Può fà arrichir;
Che a precipizio
Gl' innamorati
Solo per quella
Sono appaltati,
E li Palchetti
Corrono a empir."

After he has left the stage, Lamberto and Mariuccio sum him up in a delightfully quiet piece of humorous dialogue:

Lamberto.—È molto allegro questo Ser Colagianni.
Mariuccio.—Ed ha tratti cortesi.
Lamberto.—Un sol difetto io ci conosco.
Mariuccio.—Ed è?
Lamberto.—Par che presuma troppo e nulla sappia.
Mariuccio.—Quest' è vizio comune degli Impresarj.

The second Act, it may be noted, ends with a very elaborate ensemble, in which a Serenata composed by Lamberto is performed. The parts are brought by Sgorbio, the copyist, corrected in a hurry, and distributed to the singers, who read them at sight; Colagianni naturally makes a great mess of his.

Of Southern composers the favourites at Venice seem to have been Latilla and Rinaldo di Capua, whose comic operas were frequently performed in the years that elapsed between the death of Buini and the rise of Galuppi. But their influence was probably musical only and not dramatic or literary. The Venetian burlesques and extravaganzas still went on, as we see from Buini's "Zanina maga per amore" and "Il Trojano schernito" by Giuseppe Imer (1743), a ludicrous parody of Metastasio's immortal "Didone abbandonata" quite in the manner of Offenbach. It is evident too that the pasticcio was becoming popular in Venice, and was an art-form (!) not entirely confined to London. Wiel mentions several operas with the heading "Musica da diversi," and the type of libretto that turned on life behind the scenes of the opera-house might easily have degenerated into a skeleton plot in which impresarios, singers, mothers and *milordi* might become the Harlequins and Pantaloons of a new *Commedia dell' arte*, extemporizing their dialogue, and dragging in all the favourite songs of the day. It was the genius of Goldoni and Galuppi that

saved the situation, and although we cannot now say how much the latter was indebted for his musical style to Buini, there is at least considerable ground for supposing that forgotten buffoon from Bologna to have had some influence on the libretti of Goldoni.

Appendix.

Letters of Buini to Ubaldo Zanetti, Bologna.

I.

Fano li 21 Lug^{o}. 731.

Sig. Ubaldo Riv^{MO},—Non ho mancato recapitare la sua à chi era diretta avendo aspettato ritorni da Jesi dove era andato ed eccola servita di quanto mi ha comandato: Le nuove della nostr' opera sono ottime mentre p̄ grazia di Dio tutto incontra a meraviglia non potendo specificare l' indicibile applauso, che ne raporta, e ben che le due ò tre prime recite parvero scarse di concorso ma rimettono col esservene persin troppo mentre non ostante che il teatro sia grande a gran stento vi capisce tutto il popolo che vi concorre, e ciò non le facci meraviglia, mentre sappi che tutta la città è appaltata p̄ sempre, e questi ogni sera saraño cinquecento e seicento persone che infalibilm^{te} vi sono agiunte poi a questi trecento quattro cento forestieri faño un Numero che può riempire qual si voglia Teatro, ed eccole con sincerità le nuove. La Cecilia mia consorte la riverisce così fà la Gentile, et io dichiarandomi pronto à suoi comandi mi dico

Di V. S. Ill. Riv^{ta} Dev. Obbl^{mo}

Giuseppe M. Buini.

II.

Signor Ubaldo mio Riv^{TO},—Volendo io dimattina cominciare à prendere le acque La prego mandarmi p̄ il Lavare la p^{nte} ricetta e fiaschi 15 in acqua di Nocera, e p̄ che non voglio che questo conto s'aggiunga all' altro che tengo con V. S. si pagherà tenendosi il suo avere p̄ la robba sud^{a} p̄ la quale la prego di usarmi la gentilezza possibile e p̄ tal effetto le mando una mezza doppia di Roma che vale £8 : 15. e mi manderà il resto e quanto altro mi occorrerà p̄ tale mia bibita le manderò sempre il denaro riserbandomi a soddisfare l' altro conto quanto p^{ma} e riverendola anche p̄ parte della mia consorte e tutti di casa mi dico suo

Dev^{mo} Serv^{re}

Giuseppe M. Buini.

III.

È pregato il Sig Ubaldo à mandare una manteca p̄ il latte delle Mamelle che deve servire per la Cecilia che è di parto. questa manteca mi supongo già saprà che si fa con la cera Vergine e l'oglio di mandorle dolci; questa si desidera averla questa sera essendovene il bisogno e p̄ fine è riverito Divotam^{te}.

Dal suo serv^{re}

Giuseppe M. Buini.

Lease of the Teatro Formagliari at Bologna to G. M. Buini and others:—

L. D. Adi 8 : Marzo 1723.

Per la presente privata Scrittura, quale vogliono le parti infras^{te} che abbia forza di publico, e giurato Instromento roborato con le clausole generali, necessarie, et opportune si dichiara, come l'Illmo Sig^{re}: Co: Alessandro Formaliari agente per se, et à nome de' Sig^{ri}: Co: Lattanzio e Girolamo suoi

Fr^{elli} dà, affitta, et alluoga a' Sig^{ri}: Giuseppe Bovina, Giuseppe Alberti, Andrea Raita, e Domenico Monari, il Teatro di Casa Formaliari per rapresentarvi opere in Musica, e con le seguenti condizioni: Cioè che la presente Locazione principi doppo la Festa della Natività di N$\overline{ro}$ Sig^{re} dell' anno corrente, e che termini l' ultimo giorno del Carnevale avennire dell' anno 1724, e non più oltre, perche cosi S.*

Item chè li Sig^{ri}: Conduttori sud^{i}: paghino per affito del d^{o}: Teatro, e per d^{o}: tempo lire trecento q^{ri}: cioè la metà avanti di sottoscrivere la presente scrittura, e l' altra metà doppo seguite alcune recite, e non in altro modo, nè in altra forma.

It$\overline{e}$ li Sig^{ri}: Conduttori si obligano di lasciar entrare ogni sera che si reciterà li Sig^{ri} Co: Formaliari Locatori, e loro Servitori senza Biglietti, e di piùdare per una sol volta a' medesmi Sig^{ri} Locatori settanta biglietti compagni di quelli che si dispensarono la sera medesima, e mai differenti per valersene sud^{i}: Sigr^{i}: a loro piacimento, come le parerà, e piacerà, e che siano tenuti detti Sig^{ri} Conduttori darli in quelle sere, et in quel numero, che à sud^{ti}: Sig^{ri}: Locatori piacerà dimandarli sino à tanto che sia compita la somma de' sud^{i}: settanta biglietti.

Item li Sig^{ri}: Locatori si riserbano il solito Palchetto nel primo Ordine Nobile, e l' altro Ponticello fuori d' ordine nel Proscenio per valersene à loro piacimento S.

Item per capo separato il Sig^{re}: Co: Alessandro soprad^{o}: agente come sopra dà a' soprad^{i}: Sig^{ri}: Conduttori la facoltà di sublocare detto Teatro ad altre persone per recitare Comedie con condizione però, che le sudette persone siano honeste, e si rendino note da' Sig^{ri}: Conduttori a' Sig^{ri}: Locatori, acciò le rieschino grate, et acette non volendo essi, che si recitino Comedie rustiche: Col patto ancora se avanti il mese di Novembre venturo fosse dimandato il Teatro per recitare Opere in Musica, quando li Sig^{ri}: Conduttori vogliono rapresentare le medesime debbono dar luogo a' medesimi, e cedere il Teatro agli altri, perche cosi S. In tal caso l' affitto sarà regolato, come ora si conviene per le Opere in Musica, cioè di lire trecento q^{ri}: pagabili nel modo sopra descritto, variandosi solo ne' biglietti, che dove per le Opere in Musica li sud^{i}: Sig^{ri}: Conduttori si obligano dare n^{o}: settanta biglietti per una sol volta, nelle Comedie, od' Opere recitative si obligano dare ogni sera, che si rapresenterà qualche cosa nel Teatro, ò sia Opera recitativa, ò Comedia, ò altro sempre dodici biglietti de' medesimi, che dispensarono agl' altri, e non mai differenti.

It$\overline{e}$ li Sig^{ri}: Conduttori sud^{i}: si obligano di non lasciar entrare in d^{o}: Teatro Torcie accese, eccettuato alli Sig^{ri}: Superiori, che in tal caso li sia permesso lasciar entrare solo quelle che sarano in loro servizio.

It$\overline{e}$ li Sig^{ri}: Conduttori sud^{i}: si obligano di non introdurre abusi di sorte alcuna in d^{o}: Teatro; ma in caso di qualche inconveniente, che fosse per succedere di ricorrere a' Sig^{ri}: Locatori, a' quali spetta di provedere alli medesimi.

It$\overline{e}$, che detti Sig^{ri}: Conduttori possono valersi di tutte le Scene, et altre robbe che sono in detto Teatro per far Opere in Musica; ma non possino asportare fuori d' esso la minima cosa, e bisognandoli qualche cosa di nuovo debbano farsi fare tutto à sue spese, senza che li Sig^{ri}: Locatori siano mai tenuti à bonificarli cosa alcuna anche in minima parte, perche cosi S. e non potraño valersi d' altra persona per dispensare Ponti, Scranne, e Bonzole, che del

* The curious sign resembling an S appears to signify *è stato sempre*, or something of the kind.

Sig^{re}: Pietro Farina Custode del d^{o}: Teatro, corrispondendogli quello, che assieme connestano. Si dichiara per ultimo, che quando per mancanza delli Sig^{ri}: Conduttori, e non per impedimento del superiore non si continuassero le recite, li medesimi siano obligati à pagare sud^{o}: affitto, et il valore de' soprad^{i}: biglietti, e così che in tempo delle recite nascesse impedimento per parte del Superiore si debba raguagliare l' affitto à proporzione delle recite fatte : e così se il Superiore medesimo non accordasse la licenza di rapresentare sud^{e}: opere si obliga il Sig^{re}: Co : Alessandro soprad^{o}: di restituire a' medesimi Sig^{ri}: Conduttori le lire centocinquanta che al presente le sborsano.

In fede di che anno sottoscritto la presente sotto l'obligazione de' loro beni presenti, e futuri anco in forma della Rev^{da} Camera Ap^{lica} alla presenza degl' infras^{tti} Testimonj.

Alessandro Formaliari à nome proprio, e de' Sig^{ri} : miei Fr^{elli} affermo e prometto q^{to} di sopra.

Io Giuseppe M^{a}: Buini aff^{mo}
Io Giuseppe Alberti aff^{mo}
Io And^{a} : Raita aff^{mo}
Io Domenico Monari affermo
cro + gie di pietro vintoroli quale fu presente quanto di sopra
Io Pietro Farina fui presente e vide fare sodeta grogie.

The notable features of the agreement are the number of free tickets to the lessors included in the rent, and the ingenious arrangement whereby opera was given precedence over any other form of entertainment.

It must also be added that Buini has claims to literary distinction apart from his opera libretti. He published in 1736 a work entitled "L'Dsgrazi d'Bertuldin dalla Zena miss' in rima da Gioseff Mari Buini Accademic dal Tridell* d'Bulogna. Con le Osservazioni, e Spiegazioni dei Vocabili, ò termini Bolognesi del Conservatore della Società de' Signori Filopatrij di Bologna." The date of publication appears in the imprimatur, as does also the publisher, Costantino Pisarri of Bologna. The book is a poem in six cantos in the Bologna dialect based on a story by Giulio Cesare Croce called "Le disgrazie di Bartolino dalla Zena." It has no connection with the more famous Bertoldo and Bertoldino of the same author. It is not for me to judge of its merits as dialect literature; but the book is of very great value to the modern student, since the notes of the Conservatore della Società de' Signori Filopatrij di Bologna, besides being extremely entertaining, provide explanations of a large number of Bolognese words and phrases. Another work of a similar kind is attributed to Buini: "Al Trionf di Mudnis pr' una Segia tolta ai Bulgnis Poema ridicol traspurtà in lingua bulgneisa da un' Accademich dal Tridell. In Modna, per j' Ered d' Bertelmì Sulian Stampadur Ducal. Con Licenzia di Superiur. 1767." The preface is signed G. B. The work is a translation of Tassoni's "La Secchia Rapita" into the dialect of Bologna.

* Tridell = tritello = crusca.

Key-relationship in Early Medieval Music.

By Rev. W. H. FRERE, D.D., Superior of the Community of the Resurrection, Mirfield, Yorks.

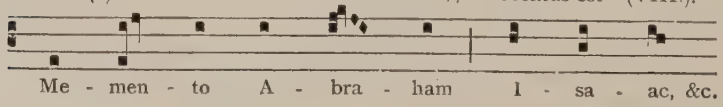
(For abstract, see p. 59.)

Key-relationship is a modern idea, but it has its roots far back in musical history. The first traces of it are to be seen in the days previous to harmony, and under the ancient modal system. This system varied greatly from the modern scale, being at once more rich, and less flexible: yet it admitted some ideas of relationship between different tonalities, and those are analogous in many ways to modern key-relationship. The several modes, constituted as they are each differently one from another, naturally lend themselves to different kinds of modal-relationship, some more to one kind and some more to another. Five of these kinds may be distinguished and briefly discussed, as they have an important bearing on the subsequent history of the art of music.

(i.) The diatonic system of medieval music had inherited from the Greeks two alternative series of notes in the upper part of the diatonic scale: and by this means there was available for use a B flat as well as a B natural. This suggests at once that we are likely to find a Tonic and Subdominant relation in the modes which derive from this Greek scale; but in point of fact this is not a common relation to find actually in use in early modal melodies. In the early medieval music commonly called the Gregorian chant, the B flat was used rather as an accidental than as a means for modulation. Moreover, it must be remembered that the modal system admitted no scale equivalent to the modern major scale; there was no opportunity, therefore, for the B flat to be used for making a contrast between the tonic scale of C and the corresponding subdominant of F. The modal system had, of course, its Lydian scale of F, which, by a constant use of the B flat, could be made the equivalent of the modern major scale, and we may look for a tonic and subdominant relationship there: but this was the least popular of all the modal tonalities, and in its melodies we do not, as a matter of fact, find the B flat used so as to make possible the alternation of closes on the tonic F with closes in the subdominant B flat. Here again, therefore, we look in vain for evidences of any real tonic and subdominant relationship. Where such relationship is found it is not introduced by means of the use of the B flat; but it occurs in the Mixolydian tonality where the subdominant C scale is alternated with the tonic scale of G. This is especially and constantly the case in melodies (such as Example 1*a*) which touch the upper F, the flat seventh of the scale:—

TONIC AND SUBDOMINANT.

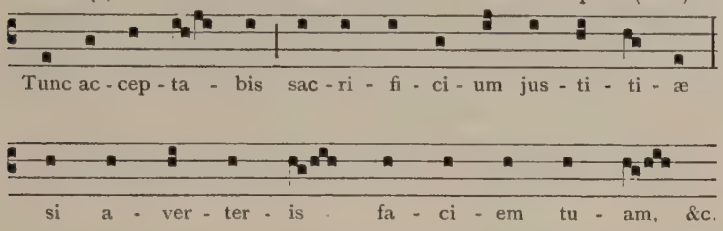
Ex. 1 (*a*). Offertory, "Precatus est" (VIII.).



They give, therefore, to the modern ear the idea of a dominant seventh on G followed by a tonic chord of C: but it must be remembered that such an idea is a mistake, because the G is the final of the mode, and the alternation properly is

between tonic and subdominant. It is the case also with melodies which do not rise to the F, as Example 1 (*b*) will show :—

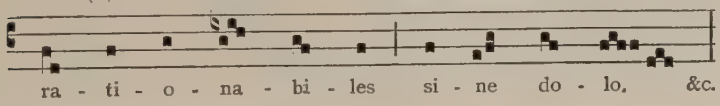
Ex. 1 (*b*). Antiphon (VII.).



(ii.) One might expect to find within the limits of the modal system a key-relationship analogous to that which was common in later days between the major scale and its relative minor. The alternation of the F major scale with a D minor scale seems to lie ready to hand ; but in point of fact this again is a relationship which is not very commonly found, at any rate in that form. We will consider first the question of melodies in the major scale which have references to the relative minor ; and then, *vice versa*, melodies in the minor scale which have references to the relative major. There are some cases in the sixth mode or plagal Lydian scale in which there occurs a close on D, side by side with the main closes on F the final ; and these do give the effect of an alternation between major and relative minor. But the cases are not at all numerous in melodies of this class, and the melodies of this class (it must be remembered) are in themselves, relatively speaking, few. The bulk of them consist of a particular formula sung on the syllable, which apparently intends to close in F, but then unexpectedly drops to D (Example 2*a*) :—

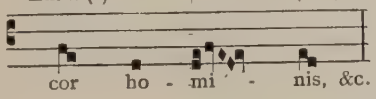
MAJOR AND RELATIVE MINOR.

Ex. 2 (*a*). Introit, "Quasi modo geniti" (VI.).



But side by side with this I put one instance of a genuine Dorian close in a Lydian melody :—

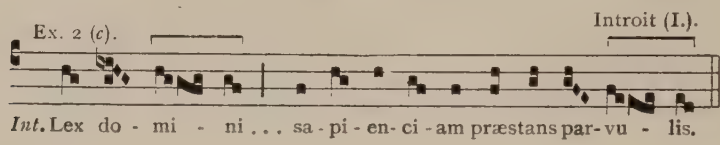
Ex. 2 (*b*). Communion, "De fructu" (VI.).



A similar relationship might be expected between the Mixolydian mode of G and the Phrygian mode of E. But here again expectations are disappointed. The lower of these two scales is not really adapted to act as the relative minor of the higher one ; for the characteristic peculiarity of the Phrygian tonality is the minor second of the scale, and this peculiarity removes from it all possibility of acting in any strict sense as a relative minor to the G scale. In actual practice, therefore, melodies of the Mixolydian tonality do not admit of

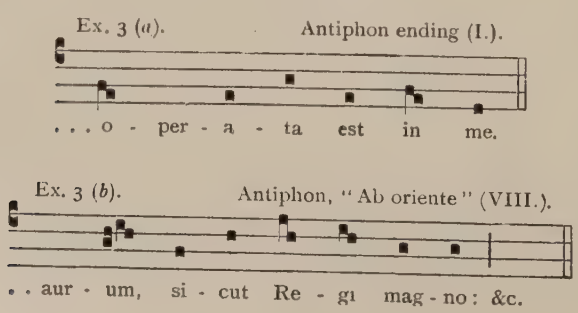
passages with a Phrygian flavour. The closes, when they come on notes which lie below G, the final, fall (a few exceptions apart) either on F or on D, or more rarely on C: and they are conspicuously not on E.

When we consider the converse case there is much more to quote under this heading. For Dorian melodies constantly have closes on F, and these give the effect of a transition from the minor scale to the relative major. Some of the conventional phrases which are most commonly used to form a close appear in both these positions alike, and when they figure thus they emphasize this contrast between the cadence on D and the cadence on F, and show this form of key-relationship in a very clear light. A single example will suffice:—



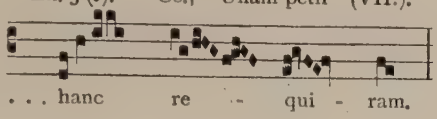
(iii.) While two such common key-relationships as those already mentioned are for the most part inconspicuous in early medieval music, the commonest piece of key-relationship at that date is one that has almost entirely disappeared from modern use. The medieval musician, when he wished for tonal contrast, regarded any two modes that lay separated from one another by a whole tone as being the two which could be most suitably contrasted. He descended from the scale in which his melody properly lay, to the scale a tone below. This feature is found to occur in three out of the four ancient tonalities, namely, the Dorian, the Phrygian, and the Mixolydian. It could not, of course, be found in the case of the fourth, the Lydian tonality of F, because the mode below it is separated from it only by a semitone, not by a whole tone. This form of key-relationship is so common that it would be possible to multiply instances of it endlessly. In the Dorian mode, side by side with the tonic cadences on D there are constant cadences on C; and there is constant alternation of the major triad of C with the minor triad of the mode itself. The device is almost as commonly used in the Mixolydian tonality. It is rarer in the Phrygian tonality; but there are sufficient instances to show that it was admissible and utilised there. The first examples—

TONIC AND SUB-TONIC.



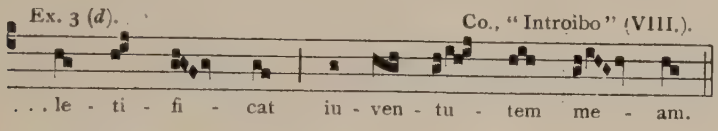
are from simple antiphons of the first and the eighth mode respectively. The third example—

Ex. 3 (*c*). Co., "Unam petii" (VII.).

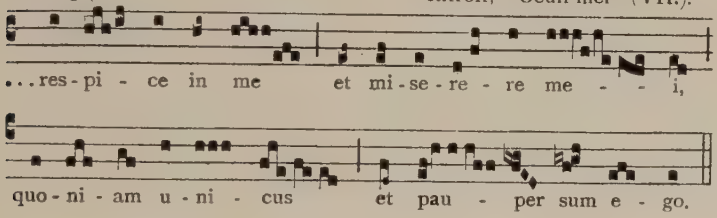


from a Communion, gives the F chord very fully before closing in G. But here again the clearest instances to quote are the characteristic phrases which are used to decorate a formal close. These formulæ are utilised in each of the two contrasted positions, so that in the one case they bring a close on the final of the mode and, in the other case, a close on the note a whole tone below it. In many species of composition, particularly in the responds, this alternation between tonic closes in D and sub-tonic closes in C, or again between tonic closes in G and sub-tonic closes in F, is one of the commonest and most attractive of features. Two Mixolydian examples will make the usage clear :—

Ex. 3 (*d*). Co., "Introibo" (VIII.).

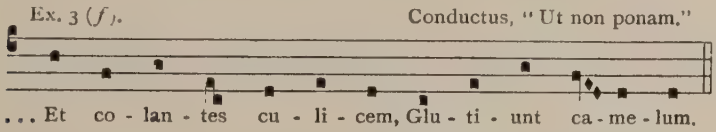


Ex. 3 (*e*). Introit, "Oculi mei" (VII.).



This device survived in all early music. When the first irruption of folk-song into classical plainsong took place, by the composition in the 13th century of non-liturgical melodies, such as those called *Conductus*, or of others still more secular in character, this same device is again in evidence : —

Ex. 3 (*f*). Conductus, "Ut non ponam."



In the folk-song of later days it again had an established place ; and the device still reigns in that sphere, though it has disappeared from the sphere of ordinary

art music. There are many English folk-songs which owe all their charm to the juxtaposition of two scales a tone apart—

Ex. 3 (*g*). "Henry Martin."

In mer - ry Scot - land, in mer - ry Scot - land there

liv - ed bro-thers three. They all did cast lots which of

them should go . . . a- robbing upon the salt sea. . .

Ex. 3 (*h*).

"How old are you my fair pret- ty maid, how

old are you my hon - ey?" She . . an-swer'd me quite

cheer - ful - ly "O I'm sev - en - teen come

Sun - day." With my ru - dum- day, Fol the did-dle dol,

Fol the dol the did - dle dum the day.

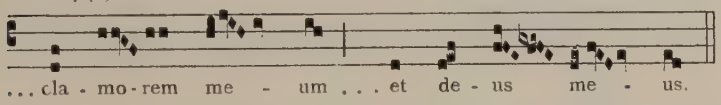
and in Irish dance music and folk-song music the same characteristic is even more common.

(iv.) The tonic and dominant relationship which plays so large a part in later harmonized music is not very conspicuous in early melodic days. The only real opportunity afforded for it by the modal system was in the Lydian tonality, for there the scale of C could be used to alternate with the scale of F, while a B natural was available for use in the former and a B flat for use in

the latter. Instances of this alternation are not difficult to find, and they are fairly conspicuous; but they are not many in number. See Example 4 (*a*) as an example, in which a familiar formula, occurring in each position, points the contrast :—

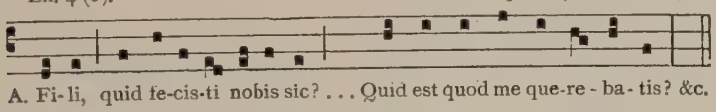
TONIC AND DOMINANT.

Ex. 4 (*a*). Introit, "Verba mea" (V.).



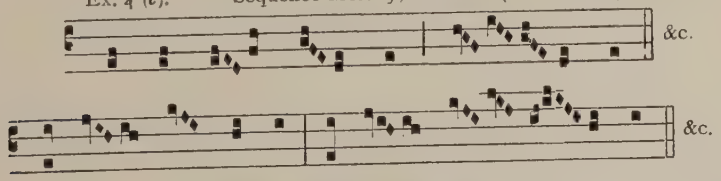
Another form of the tonic and dominant relationship may be seen in the Mixolydian tonality, but it is not a pure form. There is a difference in the fact that for this mode there is no leading note available. Still, in spite of that fact, there is a real tonic and dominant contrast between the passages that close on the G final and the contrasted passages that close on D (the fifth above) in the Mixolydian mode. A considerable number of these may be found in the early and classical plainsong ; one example will suffice—

Ex. 4 (*b*). Antiphon (VII.—VIII.).



which is specially clear, because the contrast is used to indicate the dialogue between our Lord and His parents when they found Him in the Temple. This and similar passages pointed out the way for future developments; but the possibilities of this contrast were never systematically worked out until the time came for the composition of the sequence melodies in the 9th century, probably under Byzantine influence. Here this contrast was made quite formal and quite normal. The earlier part of the most typical of these melodies (which are Mixolydian) has all its closes in G ; a middle section has its closes on the D above, and a return is made to the G for the final close. Thus the central section of the composition ranges a fifth higher than the beginning and the ending. Our example gives the opening section and the middle section :—

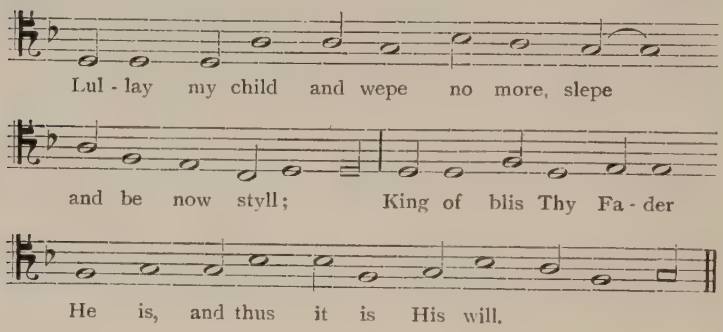
Ex. 4 (*c*). Sequence Melody, "Musa" (VII.—VIII.).



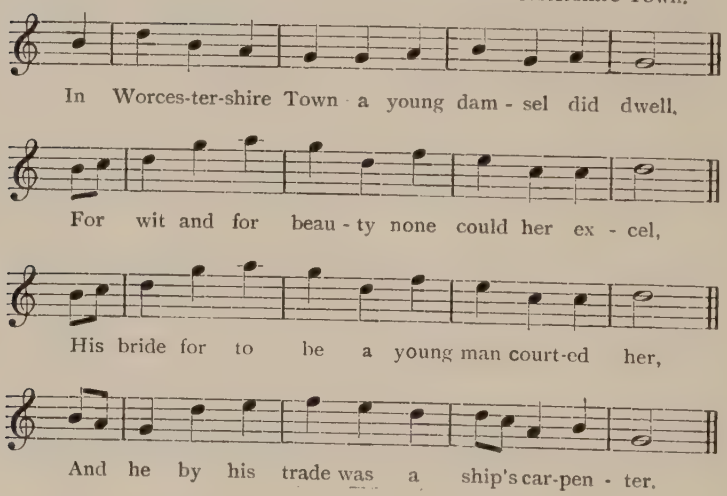
The writers of the sequence melodies adopted this plan also in the case of Dorian melodies. In fact they used hardly any tonalities but these two, perhaps because they were the only two which offered to them the opportunity for this

their favourite device. The device survived in later music. The *Conductus* and other secular melodies of the 13th century exhibit it, and it is found surviving to a limited extent in some of the folk-music of later days. The following carol has a melody which exhibits a somewhat similar contrast, though its words seem not to fit the tune :—

Ex. 4 (*d*). Carol.



Ex. 4 (*e*). "In Worcestershire Town."

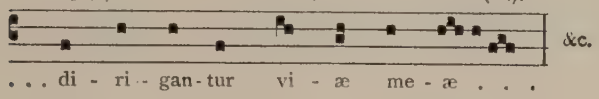


(v.) Finally, one further relationship must be mentioned which is proper to the ancient music, but has for the most part disappeared in modern usage—the relation between the tonic and mediant. Some closes on the mediant are more really to be considered as closes in the relative minor of the dominant than as true closes on the mediant of the scale; that is to say, they existed to give that contrast with a close in the dominant which a close in the relative minor gives to a close in the tonic. Accordingly, some of the formulæ which introduce

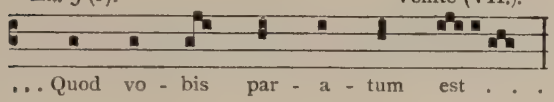
a close on the mediant are those which properly belong to a close on the relative minor. Examples 5 (*a*) and 5 (*b*) show this, both in the fifth and the seventh modes :—

TONIC AND MEDIANT.

Ex. 5 (*a*). Introit, "Tu mandasti" (V.).

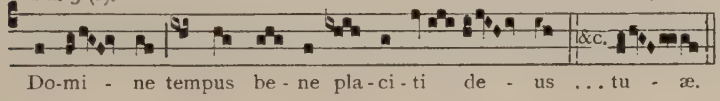


Ex. 5 (*b*). Venite (VII.).



But there are other cases in which a close in the mediant is introduced for its own sake by way of contrast with the tonic; and the formulæ there used are characteristic :—

Ex. 5 (*c*). Conductus, "Adversum" (V.). end.

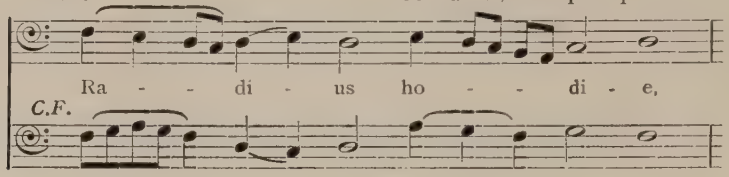


I have dealt so far only with melody; indeed, I have not sufficient competence to pursue the subject as I should wish to do through the development of early harmonized music. But I will try at least to indicate some noteworthy points as to the survival of these ancient *melodic* ideas of key-relationship in the primitive stages of the evolution of harmony. In the first period of harmony, that of the most rudimentary *organa*, the duplum, or second voice, followed almost slavishly the original melody, and added nothing to its characteristics so far as key-relationship is concerned. In the later and more developed *organa* the original melody served very often as little more than a changing drone, above which one or more voices executed music which must have been more like jodelling than ordinary singing. In neither of these periods, therefore, do we expect to find anything to throw fresh light on the persistence of the old melodic key-relationships in the new harmonized music. It is different when we come to the *Conductus* and the Motet in its earlier forms. Here part-writing really comes into being.

(Headings i. and ii., above.) The relationship of tonic and subdominant begins to develop further; and that of major and relative minor, already inherent in many melodies, is made clearer than before by the harmonization. The same is true of the contrast between major and relative minor. There are cases, however, in which the harmonization obscures the melodic key-relationship; *e.g.*, the Dorian *Conductus* "Eclipsim patitur," when it is harmonized, is robbed

of its close in the relative major, for when the melody rises to the F, the added part descends to D, thus excluding the Lydian and preserving the Dorian flavour :—

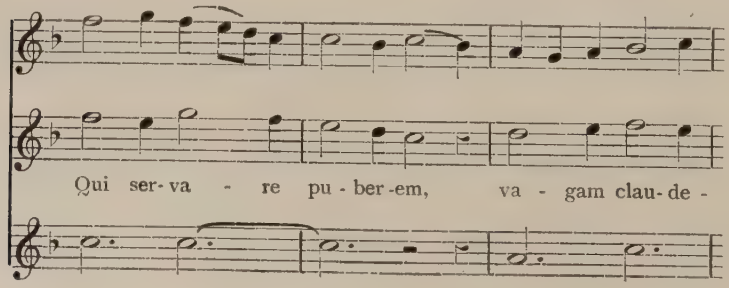
Ex. 6. Conductus, "Eclipsim patitur."



Both these forms of key-relationship have developed continually ever since with the progress of harmony : they are familiar, and need no further description.

Notice, however, before passing on to the other key-relationships which we are studying, that we have found here our first instance of a case in which the harmonization alters the natural melodic closes and goes against the key-relationship of the melody. If such a thing is possible in a *Conductus*, still more does it become possible with the development of the Motet. The harmonization of *Conductus* melodies usually follows fairly closely the character of the tenor. When the time came that the Motet was evolved from the *Organa*, there was much more liberty. The tenor soon came to be used as a series of notes quite regardless of its own original rhythm or tonality. It was made to fall into new rhythmical shapes, and no attention was paid to the mode of the composition from which the group of notes forming the tenor was, somewhat arbitrarily, extracted. Above it there were written other melodies, one, two, or three in number, which often had very small reference to the tenor. The composer's object was to produce attractive melodies for his upper parts rather than to make them exactly consonant with the tenor or with one another. The result is often a series of dissonances, which till recently would have seemed to us barbarous ; but in these latter days our composers have been reverting to the methods of the 13th century, and are combining their melodies without being particular as to dissonance ; and we are learning to approve. In some cases it seems as though the melodies or one of them was an independent folk-song or something of that nature : and then its connection with the tenor is more distant than ever. In such circumstances as these it is difficult to discover from the compositions any clear ideas of key relationship. The difficulties may be exemplified by the Motet " Qui Servare Puberem :—

Ex. 7 (*a*). Motet, "Qui Servare."



- re . . . stu - det, la - vat la - ter - em . .

li - tus col - er - e . . tunc la - bor - at,

cum im - plor - at vi - as vi - per - æ: . .

No - vit e - nim car - ce - rem . . vin - cla sol - ve -

- re, . . fe - dus et char - ac - te - rem fir -

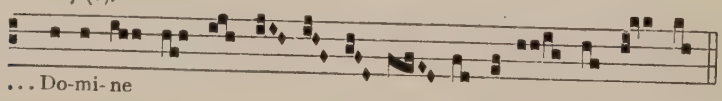
ma - tum fran - ge - re, . . no - va sem - per

fal - le - re, no - vo gau - det ve - te - rem a -

- mi - cum pel - le - re. . .

Here the tenor is a piece of the gradual *Sederunt:* it is of the fifth mode, but the portion utilized closes in C, not in F. The original form of the extract is given in Example 7 (*b*) :—

Ex. 7 (*b*).



but when it serves here as tenor, it is arranged in groups of three notes with a pause between each group. Above this somewhat conventional framework there is set a pair of melodies which have very definite closes and a tonality of their own; but they belong, however, neither to the original F scale of the Gradual nor to the C scale in which this section of it ends, but are frankly Mixolydian, because all the way through their main closes are in C with B flat.

One cannot expect much clearness of key-relationship from such a condition of things. On the contrary, it is wonderful to think that out of such discordance of ideas so much harmony can result as there is. So long as there was this dependence upon the mechanical tenor, and that tenor was the lowest

part of the composition, the composer was fettered and could not freely express his ideas of key-relationship. It is only when the melody is placed in the upper part, or the tenor becomes in its modern sense a *tenor* with a bass voice below it, that harmonic ideas of key-relationship can begin to express themselves independently, and to supersede the old melodic ideas of key-relationship which had hitherto remained dominant so far as they could.

We return to consider in the light of these general remarks the three remaining types of key-relationship which we have not dealt with so far as regards the harmonic period.

(Heading iii.) The third form of key-relationship above discussed—the alternation of tonic and sub-tonic—has disappeared, as we have seen, for the most part out of modern harmonized music; but it survived for a considerable time in the earlier efforts of the harmonists. Sometimes such a survival was almost inevitable, because the harmonized composition followed the lines of the original melody which formed its lowest part. When the melody was placed in an upper part the composer had matters more in his own hands. In Example 8, even though the added part is a lower one, it is taken up above the melody where the sub-tonic closes come in order to preserve them intact:—

MELODY AND LOWER PART ADDED.

Ex. 8. Dorian melody transposed, with closes on the sub-tonic.

Mun - dus a mun - di - ci - a dic - tus per con -

- tra - ri - a sor - det im - mun - di - ci - a . . .

crim - in - um cres - cit in ma - li - ci - a . . .

cul - pa nes - cit ter - mi - num, &c.

Elsewhere it is remarkable to observe how the composer chooses freely in certain cases to alternate a close in G with a close in F, when to modern thinking the melody would have suggested no such key-relationship. The treatment of the first line of the "Angelus ad Virginem" melody in Example 9 is an interesting example of the persistent survival of this key-relationship, especially as contrasted with the treatment in Example 10. The latter is the natural harmony, as we should feel, of the melody; but the medieval musician was anxious in the former to have a close in F at the end of the line as a contrast to the opening in G; and he even altered the melody in order to effect this result:—

Ex. 9. "Angelus ad Virginem": 3 parts.

C.F.

&c.

An - gelus ad Vir-ginem subintrans in concla - ve; Virginis

Ex. 10. The same. Two-part setting and more normal.

C.F.

An - ge - lus ad Vir - gi - nem sub - in - trans in con - cla - ve.

The use of the sub-tonic survived to a considerable extent through the polyphonic period; but purely as a contrasted chord in the middle of a passage, not as a cadence. We may find an occasional instance of it as late as Purcell. But it is rare to find this contrast used in any full way in modern times, though Strauss has used it in a slightly different shape in his charming setting of "Der Rosenband."

(Heading v.) With regard to the alternation of tonic and mediant, it also has, as I have said, almost entirely disappeared; but it survived in the earlier efforts at harmony, and had an effect that was valuable and artistic. When used—as in the case of the short "Alma redemptoris" tenor—as a final close, it has the effect of giving a Phrygian ending to the Motet.

(Heading iv.) The dominant and tonic relationship was very slow to develop. It is remarkable what a long period passed before the harmonic full close was invented. Ideas of melody, not considerations of harmony, for a long time dominated the closes. The normal procedure was that, when the tenor descended from the supertonic to the tonic, the discant (whether set above or below the tenor) rose from the leading note to the tonic; and *vice versa*. As long as composition was restricted to certain conventional tenors borrowed from ecclesiastical melodies there was little opportunity available for devising the full close.

It is only in tenors that are treated as Lydian with a B flat (or as Ionian) that a perfect cadence is possible. Such tenors were popular because they lent themselves more easily to harmonic treatment than others which followed one of the other tonalities; indeed, the Lydian (and Ionian) tonalities only began for the first time to be popular when harmonic considerations became prominent: for, from the melodic point of view, they had always been the reverse of popular. But it is only in a few of these tenors that there occurs a drop of a fifth from the dominant to the tonic; and a rise direct from the dominant to the tonic is not much more common; for this reason opportunities inviting the full close came rarely. Even when they were offered by the tenor we do not always find the composers of the 13th century eager to make use of them. Such a drop as this is found in the anthem "Alma redemptoris," which provides a fairly common tenor for motets; but this opportunity is not always utilized to make a perfect cadence. See Example 11:—

Ex. 11. Motet, "Gaude super," on Tenor "Alma Redemptoris."

. . Per quam no - bis ce - les - ti - a,

. . . Et in spi - cer - em, . . si flo - ru -

sunt red - di - ta, &c.

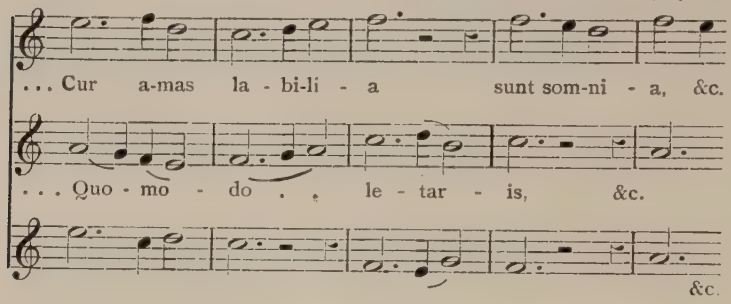
- is - sent Vine, &c.

In the latter stages of the motet, when the tenor was treated very freely and paused at intervals in its course, other opportunities for a perfect cadence arose because the dominant chord could come upon one of the tenor notes and the tonic chord could follow while the tenor had a rest, or *vice versa;* and, indeed, it seems to be in this way, rather than by the harmonizing of a melody by putting a bass below it, that the first steps were taken towards the invention of a perfect cadence.

We may conclude this hasty glance at the origin of the perfect cadence with two more instances from motets where the tenor gives an opportunity. In

one of them—the Motet "Homo luge" on the secular tenor "Brumans est mors"—the opportunity is neglected :—

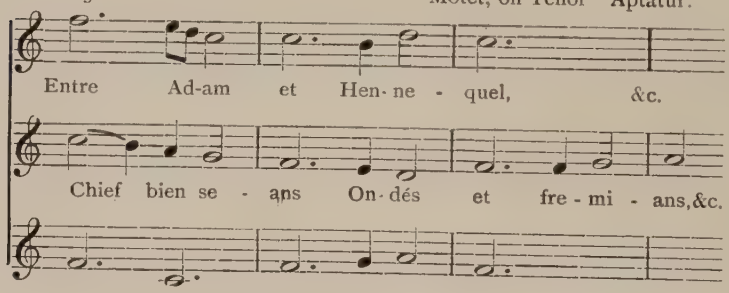
Ex. 12. From Motet, "Homo luge," on Tenor "Brumans est mors."



Perhaps here, as above, this opportunity for a perfect cadence is not taken, because in rhythm the two added parts are so very dissimilar; at any rate, the chance is allowed to go by.

The second instance is from one of the many motets built on the Tenor "Aptatur" :—

Ex. 13. Motet, on Tenor "Aptatur."



As this tenor opens with tonic, dominant, tonic as its first three notes, it could hardly fail to produce some instances of a full close; and accordingly, in this instance at least, the opportunity is taken. It would be fascinating to pursue this part of our topic further, and to trace out the gradual disappearance of the melodic forms of close in harmonized music and, *pari passu*, the adoption everywhere of the harmonic closes, *i.e.*, the perfect and plagal cadences; fascinating also to point out how these have had their vogue and the modern composer is now seeking to avoid them and invent new cadences and closes. But here I must leave further investigation of the topic to more competent inquirers.

Musical Relations between England and Denmark in the XVII. Century.

By Prof. Dr. ANGUL HAMMERICH, 18 St. Blichersvej, Copenhagen. Professor in the Copenhagen University; President of the National Section Denmark, Int. Mus. Society.

(For abstract, see p. 61.)

Let it be said at once that this relation was one of giving and receiving, England being the donor, Denmark the recipient. In the 17th century so great an activity developed in this connection as to make it worthy its own special page in the annals of musical history.

This relation was by no means a new phenomenon, having had its origin in the 16th century, when English musicians and players were frequent and welcome guests at the Danish Court, sometimes for extended periods of time. Different companies were employed who gave performances—half-dramatic, half-musical. In this wise William Kemp, the colleague of William Shakespeare at the Blackfriars Theatre in London, came to Denmark. We find him in 1586 at the head of a little company of English "instrumentalists and dancers" performing before the Danish Court at the castle of Kronberg, near Elsinore, which place Shakespeare subsequently made the scene of his "Hamlet." Account has already been made of this period in the 16th century in an excellent treatise by the late V. C. Ravn, entitled "English instrumentalists at the Danish Court in the time of Shakespeare," which appeared in the Quarterly Magazine for July, 1906 (VII., 550-563).

The interchange between the two countries became however even more active and of greater musical importance in the following century, the 17th. The reasons for this were two-fold, being partly musical and partly political. During the reign of Queen Elizabeth, English music flourished under peculiarly favourable conditions, and both in composition and in execution developed a high degree of perfection. It is scarcely necessary to enlarge upon this point; the bare mention of names of masters such as Thomas Tallis, William Byrd, Thomas Morley, Thomas Weelkes, John Dowland, John Wilbye, John Bennett and many others, sounds like the fanfare of trumpets in our ears, proud messengers from a time of happiness, honour and glory for the music of England. What wonder, then, that this luxuriant musical flora should attract a high degree of attention and interest outside of England, wheresoever music was held in honour, and especially in the case of such foreign potentates as loved the art. One of the foremost of these was the king who at that time occupied the throne of Denmark, Christian IV. (1588-1648).

Thereto may be added a political reason—the close relation existing between the Danish and English royal families after James I. ascended the English throne. These two kings were brothers-in-law, King James having married the sister of King Christian, Princess Anna of Denmark. The Danish king had therefore easy access to the mature musical ability of England, when he, in his zeal for the progress of musical art in his own country, needed such. And, as we shall see, he resorted often to this assistance from England. In an earlier published work upon "Music at the Court of Christian IV." ("Musiken ved Christian den Fjerdes Hof," Kjöbenhavn 1892) I treated this subject at length. However, as this work was published in Danish, and as a German translation in "Vierteljahrsschrift für Musikwissenschaft" IX., pp. 62-98, Leipsic, 1893, which appeared later, gave only a partial and sparse account of such conditions, I consider it fitting to state here the results of my investigations.

The first English musician whom Christian IV. engaged for the Royal Chapel in Copenhagen was the most noted of them all, the famous lute-player and composer, John Dowland. He was at that time a celebrated man in England, renowned both as a composer and as a charming performer upon the lute. In a contemporary sonnet, from "The passionate Pilgrim," ascribed to Shakespeare himself, he was extolled in the following words:

> "If music and sweet poetry agree,
> As they must needs, the sister and the brother,
> Then must the love be great twixt thee and me,
> Because thou lovest the one, and I the other.
> Dowland to thee is dear, whose heavenly touch
> Upon the lute doth ravish human sense;
> Spenser to me, whose deep conceit is such
> As, passing all conceits, needs no defence."

In his "History of Music" (III., 325) Hawkins remarks that the Danish king "begged Dowland of King James"; but this could hardly be the case, since Dowland's appointment to the Danish Chapel dates as far back as 1598, and at that time Queen Elizabeth still reigned in England. Dowland came to Denmark after having been in the service of the Duke of Brunswick and the Landgrave of Hesse, both nearly related by ties of blood and friendship to Christian IV. The Danish king most assuredly must have been well pleased with Dowland, for he paid him royally, giving him a salary of 500 Daler annually. This was an unprecedented price for those times, placing the English artist upon an equal financial footing with the Admiral of the Realm, who received the same salary. Neither was there any lack of marks of royal favour—upon one occasion a special gift of 600 Daler, upon another the portrait of the King, a contemporary distinction answering to the order of decoration conferred in later times. In the preface to "A Pilgrim's Solace," Dowland declares—manifestly with a sneer at England—that it was first in a foreign country that he received royal support. He remained in the Royal Danish Court Band eight years. A number of his compositions date from this period, amongst them a part of the second book of his "Songs or Ayres for the Lute," the preface of which is dated "Helsingour (sic) 1 June 1600"; and, furthermore, a part of his celebrated "Lachrymæ or seaven Teares figured in seaven passionate Pavans" (1605), dedicated to Queen Anne of England, with the remark that these compositions were begun in the place where she was born (in Denmark), and completed in the country of which she was Queen (England). Shortly afterwards, however, it is perceptible that Dowland's position is not so strong as formerly. He paid an extended visit to England, remaining longer than his leave of absence allowed, whilst the numerous advances which he received upon his salary seem to imply that his finances were in disorder. He retired from his position on February 24, 1606.

In the year following John Dowland's appointment two other English artists were engaged for the Royal Court Band in Copenhagen, namely, the bass singer, John Meinert, and the gambist, Daniel Norcome.

The latter was also a composer, and had taken part in the Madrigal Competition in England, proposed by Lord Admiral Charles Howard in honour of Queen Elizabeth. Norcome's Madrigal is embodied in the collection called "The Triumphs of Oriana." These two artists were only two years in Danish service (1599-1601), and were well remunerated (Norcome's salary being 350 Daler). Their sojourn came to an abrupt close, however, as they decamped in the summer of 1601. King Christian was deeply incensed at this occurrence, and sent a host of couriers around to Germany, Austria, Hungary, the Netherlands and to Italy, to seize the fugitives and bring them back to him. The search

proved unsuccessful. After he had hunted them a whole year the King's anger had not cooled, and when it finally became known to him that they had been seen upon Venetian territory, he sent a communication to the Doge of Venice, Aloysio Grimani, praying his assistance in tracing and arresting the two fugitives. So far as we can observe this brought no better results. Daniel Norcome reached England and received an appointment in Windsor Chapel, but was forced to leave it already in 1602 on account of confessional difficulties. He took refuge with the Governor of the Netherlands, in whose service he still was in 1647. In the year 1641 he was in Brussels (Van der Straeten: "La musique aux Pays-bas," V., 136, II., 9).

The account-books of the Danish Court Band (1601-1602) name, furthermore, the dancing-master Henry Sandam, and the harpist Carolus Oralii, though there is a doubt as to whether the last-named was English.

In the years immediately succeeding there was a great development in Christian IV.'s Court Band, the King sparing neither money nor pains to bring it on a level with the greatest and best that Europe afforded at that time. At its culmination (1618) the Band numbered not less than seventy-seven members (sixteen trumpeters, thirty instrumentalists and thirty-one singers), thus surpassing in magnitude the majority of noted foreign establishments contemporary with it. Of larger Court establishments from a somewhat earlier period may be named that in Munich, under Orlandus Lassus, with ninety-two members; also that of Queen Elizabeth, counting in all 114 members.

It did not suffice Christian IV., however, to make a display with foreign capacities alone; he desired that the art of music should be fostered in his own kingdom. It was not the least of his merits that he was so active upon this point. Wherever he found native talent he interested himself in it, sending the most advanced and promising of such to study, at his own expense, under the great masters abroad, mainly in Italy and England. He supported quite a small colony of Danish artists in Venice for a number of years, having sent them there to study under the celebrated Giovanni Gabrieli, the great master of his day. And in 1611 he sent four young Danish musicians—Mogens Pedersen, Hans Brachrogge, Jacob Orn and the bass singer, Martinus Otto—to England to the Court of King James. They remained at the English Court three years, returning home in 1614. In the royal Danish archives ("Ausländischer Registrant") there is to be found a letter of April 6, 1611, concerning the support of the four Danish musicians in London. That their musical studies under the English masters had not been fruitless was a fact to which their later lives bore witness. The three first-mentioned distinguished themselves as composers, becoming the first three representatives of a Danish national school of music, M. Pedersen and J. Orn each attaining also the dignity of vice-director of the Royal Court Band in Copenhagen. The singer, Martinus Otto, becoming ill—apparently with some ocular trouble—was dismissed in 1614. In the archives of Denmark there exists a letter, dated "Kronborg, January 3, 1615," from Christian IV. to Queen Anne of England, concerning Otto's "das gesichte furnemblich treffender blödigkeitt," and heartily recommending him to her.

From the Danish side, England was paid the literary compliment of the dedication to King James by Melchior Borchgrevinck (the head director of the Danish Court Band) of the second part of his "Giardino novo bellissimo di varii fiori musicali scieltissimi" (Copenhagen, 1606). The dedication itself runs thus: "Au très haut et très puissant prince et seigneur Jacques, Roy de la Grand Bretagne, France et Irlande, Defenseur de la foy, salut et félicité perpétuelle." This work has now become extremely rare, but a complete copy of both parts is to be found in the British Museum, London.

As a compensation for the loss of Dowland, Christian IV. was much occupied at this time in efforts to acquire the well-known English lute-player, Thomas Cuttings, then in the service of Arabella Stuart, the cousin of King James. To secure this end he interested his sister, Queen Anne of England, in the matter. She wrote to Arabella Stuart, March 9, 1607: "The king off denmarks gentleman haith insisted with us for the licensing your servant Thomas Cottings to depart from you, but not without your permission, to our brother's service" (Hawkins's "History of Music," IV., 15). Lady Arabella prized this artist highly, though they finally induced her to release him. March 15, 1607, she writes concerning it to Prince Henry: " . . . And altho I may have some cause to be sorry to have lost the contentment of a good lute, yet must I confess that I am right glad to have found any occasion whereby to express to her Maty and Yr. H. the humble respect . . . ." (Inderwick: "Sidelights on the Stuarts," London, 1888, pp. 48, 98). Thomas Cuttings left for Denmark, where he was engaged in Christian IV.'s Court Band from April, 1608, to October, 1610, on a salary of 300 Daler.

Another noted English musician, William Brade, laboured in his double capacity as composer and instrumentalist (viola da gamba) mostly in Denmark and Germany. He was employed in Christian IV.'s Court Band at three different times; first from 1594-1596, then a longer term 1599-1606, and finally from 1620-1622 at a high salary (320 Daler). In the intervals between these engagements he tried his fortune in Germany, and held several important positions. He was twice town-musician (Raths-Musicant) in Hamburg (1608-1610 and 1613-1615), and for three years (1610-1613) in the service of Count Ernst of Schaumburg (in Holstein) upon a good pay (400 Thaler and a load of rye). Other appointments that he held were under the Duke of Holstein-Gottorp, and three times under the electoral Prince of Brandenburg (before 1594, from 1596-1599 and from 1619-1620, the last time as leader of the Band, for the generous remuneration of 500 Thaler and other emoluments). As we see, he was a restless soul who led a rambling life. Also he was married to a lady of somewhat incompatible temperament, without himself possessing the art of managing her, as Petruchio in Shakespeare's "Taming of the Shrew." Evidence of this is given by an occurrence during the time when Brade was in the service of the Count of Schaumburg, from which he was dismissed in disgrace, and of whom the Count writes: "Er hat sich aber itzo durch sein unruhiges Weib so weit zu besonderen Muthwilligkeit und Meuterei bewegen lassen." Should William Brade again seek an appointment in Hamburg, the Count begs that he be treated "als ein muthwilliger, frevelhafter Geselle" ("Mitteilungen des Vereins für Hamburgische Geschichte," 1891, pp. 233, 235, 317). This communication did not prevent, as before mentioned, the reappointment of William Brade as town-musician in Hamburg in 1613-1615. He must have been both productive and popular as a composer. Gerber's "Neues Lexikon" gives the following list of William Brade's printed works:—1. Neue ausserlesene Paduanen, Galliarden, Canzonetten, &c., Hamburg, 1609. 2. Neue ausserlesene Paduanen vnnd Galliarden mit 6 Stimmen, Hamburg, 1614. 3. Neue lustige Volten, Couranten, Balleten, Paduanen, Galliarden, &c., mit 5 Stimmen, Frankfurt a. d. Oder, 1621. Besides these, nine Paduans and nine Galliards by William Brade are embodied in Füllsack and Hildebrand's "Ausserlesene Paduanen und Galliarden," Hamburg, 1607.

His son, the lute-player, Christian Brade, was in Danish service, 1620-1622.

A visible expression of the cordial feeling existing between the Courts of London and Copenhagen was the visit of Christian IV. to England in 1614. According to his diary, he sailed July 4, 1614, from Copenhagen, reached

Yarmouth July 20, and London July 22. His entry here must have been attended by a fine display of royal pomp, as he was accompanied by his complete corps of trumpeters, mounted and unmounted—in all sixteen men, besides apprentices. He set out on his return by way of sea on August 3, and reached home August 13.

In the succeeding years the musical relations with England continued without interruption. From Treasury accounts for 1620 and 1621 we find that various amounts have been paid to members of the royal Danish Court Band to cover travelling expenses to England.

Other English artists appointed to the Danish Band, besides those above referred to, were: instrumentalist, John Stanley, 1620-1621; harpist, Darby Scott, 1621-1634 (died in Denmark); and the violist, Thomas Simpson, 1622-1625, who in 1615 served under the Count of Schaumburg. Thomas Simpson was, moreover, a composer, and, according to Gerber's "Neues Lexikon," he published "Newe Pavanen, Volten und Galliarden," &c., Frankfurt, 1611; also "Tafel-Consort allerhand lustige Lieder von 4 Instrumenten und Generalbass," Hamburg, 1621.

In the year 1634 great festivities took place in Copenhagen on the occasion of the marriage of Crown Prince Christian to the Saxon princess, Magdalene Sibylle. To take charge of the musical part of these festivities, Heinrich Schütz, the celebrated German composer, was summoned from Dresden, and he afterwards twice occupied the position of chief master of the Danish Court Band, from 1633-1635, and 1642-1644.

Also an English celebrity was present on this occasion, the famous pipe and tabor player, John Price, whom Francis W. Galpin, in his "Old English Instruments of Music" (London, 1910), names as England's greatest performer on the characteristic three-holed flute, "more familiar under the name of tabor-pipe, for it was usually associated with the rhythmic beat of a small drum. Owing to its purely cylindrical bore, this little whistle-flute, though possessing but two finger-holes in front and one for the thumb behind, was capable of producing by the aid of harmonic sounds a diatonic scale of one and a-half octaves" (F. W. Galpin, 1. c., pp. 148-149). The noted contemporary French musical savant, Pater Mersenne ("L'harmonie universelle," Paris, 1636), relates that this little whistle-flute was considered of all instruments the most "gentil," mentions Price as a distinguished virtuoso upon it, and exclaims that he can even play within a compass of 3 octaves! John Price appeared in the festivities in Copenhagen, but received no permanent appointment to the Danish Court. From here he secured a pass to Württemberg.

The last instance that I find of the relations with England in this period is a pass issued to the Danish gambist, Alexander Leverentz, a pupil of Walter Rowe in Berlin, travelling to England, 1635. As is well known, the art of gamba-playing stood very high in England. Without doubt, Leverentz was an able artist upon his chosen instrument. He belonged to the Danish Court Band from 1636 until his death in 1671.

Einige Dokumente, den Abt Georg Joseph Vogler betreffend.

By CARL FREDRIK HENNERBERG, 17 Grefgatan, Stockholm. Court Organist; Librarian at the Swedish Royal Academy of Music; Vice-President of Local Branch Stockholm, Int. Mus. Society.

(For English abstract, see p. 61.)

Wie bekannt, war Abt Georg Joseph Vogler während der Jahre 1786-1799 in Stockholm als Hofkapellmeister und einer Zeit auch als Lehrer des Kronprinzen, späteren Königs Gustav IV. angestellt. Die Biographieen über Vogler, unter denen die von J. H. Mee in Grove's "Dictionary of Music" und die von Schafhäutl'sche die umfassendsten sind, enthalten nur spärliche Angaben über Vogler aus der genannten Zeit. In schwedischen Archiven findet sich indessen eine grosse Menge bisher unbekannter Dokumente, Vogler betreffend, die teils verschiedene fehlerhafte Angaben über Vogler widerlegen, teils auch das biographische Material durch neue Funde bereichern.

In Erwartung einer späteren eingehenderen Behandlung des Materials, das Vogler und seine Wirksamkeit in Schweden betrifft—eines Materials, das sich als viel reichhaltiger erwiesen, als ich anfangs erwartet hatte, will ich bei dieser Gelegenheit mich darauf beschränken, nur auf einige fehlerhafte oder unvollständige Angaben aufmerksam zu machen und hauptsächlich die wichtigsten Quellen für die Geschichte Voglers in Schweden anzuführen.

Diejenige Oper, die Vogler gleich bei seiner Ankunft in Schweden zu komponieren in Auftrag erhielt, hiess "Gustav Adolf und Ebba Brahe." Dieser Stoff war vorher als heroisches Drama von König Gustav III. selbst und später nach demselben Plane als lyrisches Drama von J. H. Kellgren behandelt worden. In der letztgenannten Gestalt wurde das Drama von Vogler komponiert. Der Doppelname der Oper hat zu einem Missverständnisse Anlass gegeben, indem von Schafhäutl und andere "Gustav Adolf" als eine Oper und "Ebba Brahe" als eine andere angenommen haben. Weiter ist oft gesagt worden, unter anderen von J. Simon in seiner Inaugural-Dissertation "Abt Voglers kompositorisches Wirken, u.s.w." (Berlin, 1904), dass die in Frage stehende Oper zum letzen Male am 12. März, 1792, in Stockholm aufgeführt sei. Dies ist ebenfalls nicht richtig, denn die Oper wurde auch nach dieser Zeit noch gegeben.

Da die Rede auf dieses Thema gekommen ist, erlaube ich mir, auf den grossen Einfluss hinzuweisen, den Gustav III. auf dem Gebiete der dramatischen Kunst in Schweden ausgeübt hat. Wie bekannt, war dieser König ein grosser Förderer jeder Kunst, aber vor allem lag ihm die genannte Kunst am Herzen. Wie er selber oft auf der Bühne als Schauspieler auftrat, so scheute er auch keine pekuniären Opfer, wenn das Theater in Frage kam. Unter solchen Umständen musste mit Notwendigkeit diese Kunstgattung eine glänzende Höhe erreichen. Daher konnte Vogler auch schriftlich bezeugen (siehe von Schafhäutl, Seite 34): "Es sind nur zwei grosse wahre Operntheater in der Welt und das sind die von Paris und Stockholm." Diese bevorzugte Stellung, die das Stockholmer Theater damals einnahm, war aber, wie aus dem vorher Gesagten hervorgeht, keineswegs ein Verdienst Voglers, wie bei von Schafhäutl behauptet wird.

Ein anderer Irrtum, zum Beispiel bei Eitner, "Quellenlexikon" ist der, dass von Vogler gesagt wird, er habe Glucks Opern in Schweden eingeführt.

Indessen waren schon, bevor Vogler nach Schweden kam, 5 Opern von Gluck in Stockholm aufgeführt. (Siehe F. A. Dahlgren, Anteckningar om Stockholms teatrar, Stockholm, 1866.)

Facsimile einer Skizze von Per Hörberg im National-Museum in Stockholm.
(Mit Bleistift ist vermerkt: "Etwas blatternarbig.")

Über die von mir gesammelten Angaben Vogler betreffend denke ich heute nur ein kurzes Referat zu liefern.

Zuerst kommen hier die Protokolle der Königlichen Akademie der Musik in Stockholm in betracht. Aus diesen geht unter anderem hervor, dass Vogler gleich nach seiner Ankunft in Stockholm im Jahre 1786, zum Mitgliede dieser Akademie gewählt und späterhin im Jahre 1794 zum Direktor der Lehranstalt der Akademie, des gegenwärtigen Konservatoriums, ausersehen worden ist. Dieses Amt scheint er indessen nicht angetreten zu haben.

Noch öfter wird Voglers Erwähnung getan in den Protokollen und übrigen Aktenstücken, die der von Vogler begründeten "Witwen- und Waisenkasse der Hofkapelle" gehören. Dieser Institution brachte Vogler das wärmste Interesse entgegen und nahm in der Eigenschaft als Praeses des Vorstandes derselben während der ersten Jahre an den Sitzungen und Beschlüssen teil. Wenn bisweilen im Opernhause kein Lokal zu erhalten war, stellte Vogler seine eigene Wohnung für die Abhaltung der Sitzungen zur Verfügung. Anfänglich herrschte das allerbeste Einvernehmen zwischen Volger und den Mitgliedern der Kasse, als aber schliesslich jener allzu eigenmächtig auftrat, brachen recht scharfe Streitigkeiten aus.

Im Reichsarchiv in Stockholm sind ebenfalls verschiedene Aktenstücke über Vogler vorhanden, unter anderem ein eigenhändiger, an den König Gustav III. gerichteter Brief Voglers mit der Bitte um Erteilung eines Reisepasses ausserhalb Schwedens.

Vieles von biographischem Interesse ist in der nunmehr ganz reichhaltigen Memoirenlitteratur nebst Briefsammlungen enthalten, die vom Ende des 18. und Anfanges des 19. Jahrhunderts herstammen. Das wichtigste darunter sind zweifellos die Memoiren Seiner Excellenz des Grafen A. F. Skjöldebrand, in denen Vogler an mehreren Stellen recht ausführliche Erwähnung findet. Skjöldebrand ist der Verfasser des Schauspiels "Hermann von Unna," zu dem Vogler die Chöre und Ballette in Musik gesetzt hat. Zwischen dem Dichter und dem Komponisten bestand eine innige Freundschaft. Skjöldebrand nahm bei Vogler Unterricht in der Theorie der Musik und brachte es darin so weit, dass er unter anderem ein paar Opern komponierte. Während der letzten Jahre seines Aufenthaltes in Stockholm wohnte Vogler bei Skjöldebrand.

Von ganz besonderem Interesse ist Skjöldebrands späterer Besuch bei Vogler in Darmstadt im Jahre 1809. Dieser war zu jener Zeit in München mit dem Umbau einer Orgel beschäftigt. Aber der Kurfürst Karl Theodor von der Pfalz, der von Skjöldebrands Wunsche erfahren hatte, seinen Freund Vogler zu treffen, hatte diesen nach Hause kommen lassen, und so wurden beide Freunde vom Kurfürsten selbst zusammengeführt. Vogler gab bei dieser Gelegenheit einen sehr interessanten Bericht über seine Lebensschicksale seit der Zeit, wo er Schweden verlassen hatte.

Eine andere Memoriensammlung, nämlich die des Feldmarschalls Axel von Fersen, erwähnt gleichfalls Vogler; aber dieser Memorienverfasser gehört keineswegs zu Voglers Bewunderern. In dieser Sammlung wird jedoch auch ein Brief der damaligen Herzogin von Södermanland, späteren Königin Hedwig Elisabeth Charlotte von Schweden, mitgeteilt, in dem Voglers Musik auf das höchste gelobt wird. Am schwedischen Hofe wie gleichfalls an allen andern Höfen, die Vogler besucht hat, genoss er grosse Achtung als Komponist und noch grössere als Virtuose. So wird auch in einem von Voglers eigenhändigen Briefen erwähnt, wie König Gustav III. selbst ihm (nämlich Vogler) ein Gutachten über ein Konzert gegeben habe (siehe unten den Brief vom 14. März 1791).

Ausser in den genannten Werken wird der Name Vogler in dem de la Garde'schen Archiv, einer Sammlung von Schriftstücken, die Geschichte Schwedens in jener Zeit betreffend angeführt, ebenso wie in dem Biographischen

Facsimile einer Skizze mit Tinte von J. H. Sergel im National-Museum in Stockholm.

Lexikon (erschienen in Örebro, 1855), ferner in dem Werke "Svenska hofkapellmästare" von Adolf Lindgren, im "Nordisk familjebok," in F. A. Dahlgrens oben genanntem Buche, wie auch in Tobias Norlinds "Svensk musik-historia."

Von den in Schweden befindlichen Autographen Voglers kenne ich bis jetzt schon eine ganze Anzahl, nämlich drei Kompositionen und sieben Briefe, nebst anderen Aktenstücken wie Gesuchen, Vollmachten, u.s.w. Zwei dieser Briefe, im Besitze der Königlichen Universitätsbibliothek in Uppsala, werden wörtlich im Kongressberichte mitgeteilt werden (Beilage 1 und 2), ausserdem auch zwei bisher unbekannte Bildnisse Voglers. Das eine von diesen (siehe S. 137), eine Karikatur, stammt von der Hand des schwedischen Bildhauers Johann Tobias Sergel (1740-1814); das andere (siehe S. 135), ausgeführt von dem schwedischen Maler Per Hörberg (1746-1816), stellt Vogler am Klaviere sitzend dar. Beide Zeichnungen befinden sich im Nationalmuseum in Stockholm.

Schliesslich sind in Schweden recht viele von Voglers Arbeiten vorhanden, teils von solchen, die bei von Schafhäutl, Eitner und anderen mit oder ohne Angabe des Fundortes angeführt sind, teils auch von solchen, welche die Biographen Voglers bisher nicht gekannt haben.

Beilage 1.—A Monsieur
Monsieur le Professeur Lidén,
à Norrköping.

Wohlgebohrner Herr!

Seit dem ich hier in Stockholm eingetroffen, war ich so sehr mit meiner Oper Gustaf Adolf die jetzo auch fertig geworden, beschäftigt, dass ich keine Zeit gewinnen konnte an meinen Freund, den ich so sehr schätze, so sehr liebe, und nie vergessen werde, zu schreiben. Ich benutzte diese mir willkommenste Gelegenheit, um ihrer Orgel und dadurch ihrer Kirche bestes zu beförderen, denn wer wird ja den Werth einer durchdringenden und gründlich wirkenden Orgel misskennen, wenn es eine gehörige Unterstützung des Gesanges um harmonische Erbauung zu thun ist. Ich schliesse E. W. den Plan zur Verbesserung hier bei, weil ich weiss, wie gern Sie das Gute befördern und wie gross Ihr Einfluss auf diejenige ist, die den Hammer führen. Da ich in zwei Monaten auf ein ganzes Jahr Schweden verlasse, so muss ich mich mit dem geringen Dienst begnügen, den ich durch meine beigefügte Bemerkungen der Gemeinde von Norrköping leisten kann.

Ich verweilte Ihnen Leopold's Prolog zu schicken, weil ich seine Frigga beilegen wollte und jetzt zweifelte ich, ob Sie sie nicht schon erhalten hätten. In jedem Falle warten sie auf Ihre Befehl um nach Norrköping abzugehen. Ich aber warte mit Ungeduld auf eine Nachricht von Ihrem Wohlsein, der Wunsch dafür nimmt meine ganze Seele ein, der arme H. K., der dieser Tage gefährlich krank lag, wünscht in der Stille mit: und die Freude soll für Ihre Freunde eingemein sein. Unterdessen werde ich immer für Sie bethen, und Sie dem Schutze des Allerhöchsten befehlen.

G. J. Vogler.

Stockholm, den 5. Juli —87.

Beilage 2.—Sr. Wohlgeb.
Hrn. Professor Lidéen
in Norrköping.

durch die
gutige Besorgnis
eines Freundes.

Wohlgeborner Herr!

Ich bediene mich der Rückreise des Hrn. Kühlmann um Ihnen zu der Münterheit Ihres Dorf und Herzens Glück zu wünschen und meinen mundlichen Glückwunsch anzukündigen.

Da ich künftigen April Monat zur Theaterfreien Zeit in heiterer Luft den schwarzen Dampf der Oper Cabalen auszudunsten entschlossen habe, und erfahren, dass nach meinem Plane von 1787 die Orgel in der Hauptkirche in Norrköping verstärkt worden, so bin ich bereit Donnerstag den 14: ten April die nähmliche sich auf den 9: ten Juli 1790 beziehende Malerei in Norrköping aufzuführen die ich Mittwoch den 16: ten März hier in der Teutschen Kirche vorstellen werde wovon S.M. den Plan durchgesehen, worüber Allerhöchst Dieselben mir Ihr Gutachten mitgetheilt, wenn die H.H. Kirchenvorstehende in Norrköping in die Bedingnisse von 1787 (1/3 an die Kirchen Armen vom meinen Gewinn einzuliefern) einzuwilligen belieben wollen.

Hr. Kühlmann wird unter Ihrer weisen Leitung das nähere und besonders die Antwort an mich besorgen in denen Erwartung ich harre.

E. W.
Ergebenster
Abt G. J. Vogler.

Stockholm d. 14: ten März 1791.

Les Pastorales en musique au XVIIme siècle en France avant Lully et leur influence sur l'Opéra.

By LIONEL DE LA LAURENCIE, 20 Avenue Rapp, Paris. Vice-president of the National Section Northern France (Paris), Int. Mus. Society.

(For English abstract, see p. 63.)

RÉSUMÉ.—La Tragédie lyrique a été préparée par le Ballet de cour et par la Pastorale. Dans le Ballet s'élaborent les divers éléments musicaux de l'Opéra, mais la poétique de celui-ci découle de celle de la Pastorale. La Pastorale dramatique des imitateurs français du Tasse, de Guarini, et de Montemayor, en raison de ses dialogues balancés et du caractère des sentiments qu'elle exploite, se présente comme une sorte d'Opéra sans musique. C'est à l'intérieur du Ballet de cour qu'apparaît la Pastorale en musique, sous forme d'entrées et de scènes dialoguées ; puis, la Tragi-comédie et les Pièces à machines se musicalisent peu à peu. Le "Triomphe de l'Amour" de de Beys et La Guerre (1654), est la première Pastorale écrite toute entière en musique. Celles de Cambert et de Lully annoncent l'Opéra qui prend à la Pastorale dramatique ses sujets ("Armide," "Isis," "Galathée," "Proserpine"), son merveilleux, son atmosphère amoureuse et la galanterie de son langage.

L'avènement de la Tragédie lyrique en France a été préparé par le Ballet de cour. C'est, en effet, dans ce divertissement, que l'on voit s'organiser lentement, par une série d'adaptations et de perfectionnements, les divers éléments musicaux de l'Opéra : airs, dialogues, choeurs, symphonies pittoresques et caractéristiques, airs de danse, etc. Le Ballet a été un peu le champ d'expériences où les musiciens se sont essayés à cultiver la musique dramatique, le laboratoire où ils ont tâché d'ajuster la musique à une action scénique.

Seulement, dans le Ballet, cette action scénique se divisait, se morcelait ; si les diverses entrées se rattachaient, parfois de la façon la plus subtile, à une sorte de thème central, elles n'en constituaient pas moins une suite de petits ensembles distincts qui passaient sans transition du drame à la bouffonnerie, de la satire à l'actualité. Le Ballet se caractérisait ainsi par des disparates continuelles, et produisait l'impression d'une espèce de kaléidoscope.

Mais il est un autre genre qui a pesé sur les destinées de l'Opéra, et cela en déterminant son esprit, sa poétique, son atmosphère de merveilleux et jusqu'à son langage. Ce genre, c'est la Pastorale dramatique, dont les origines italo-espagnoles ne doivent pas être cherchées plus loin que le XVIme siècle*, L' "Aminta" du Tasse, le "Pastorfido" de Guarini et la "Diane" de Montemayor furent les sources principales aux quelles puisèrent nos premiers pastoralistes. D'abord simples imitateurs des Italiens et des Espagnols, les auteurs français se dégagent peu à peu de cet esclavage littéraire et, prenant conscience d'eux-mêmes, parviennent, tout en conservant les éléments essentiels de la Pastorale, à simplifier celle-ci, à la rendre plus humaine, plus vraie.

Quels sont ces éléments essentiels ? Ils consistent avant tout dans la mise en scène de plusieurs groupes de bergers dont les intrigues galantes s'enchevêtrent à qui mieux mieux ; aucun berger n'est aimé de celle qu'il aime, et aucune bergère ne répond à la flamme de celui qui l rûle pour elle. C'est là un emprunt direct à la "Diane" de Montemayor. A côté des bergers, on trouve des magiciens, des satyres qui guettent les nymphes au fond des halliers, enfin, les divinités de l'Olympe au grand complet : Jupiter décoratif, mais débonnaire, Mars, le beau militaire, Vénus, la bonne déesse toujours indulgente aux amants, Vulcain forgeron inlassable et époux philosophe, Diane et l'Amour. Constamment, les dieux se mêlent des affaires humaines et

* On consultera sur les Pastorales françaises les ouvrages de MM. Gustave Weinberg (1884) et Jules Marsan (1905).

leur intervention apparaît plutôt comme désavantageuse aux pauvres mortels, car ils sont tyranniques et rancuniers. Aux personnages de premier plan s'adjoignent des personnages subalternes, tels que confidents et nourrices, qui adoptent souvent une allure bouffonne et que l'Opéra recueillera, comme il recueillera les bergers et les dieux.

Tous ces personnages débitent des lieux communs : ingénieux dialogues sur l'essence et les modalités de l'amour, éloge de la vie champêtre et des plaisirs de la chasse, variations sur le retour du printemps, etc.

Au début du XVIIme siècle, deux pièces résument les divers éléments de la Pastorale française ; ce sont la "Bergerie" de Montchrestien (1601) et les "Amantes ou la grande Pastorelle" de Nicolas Chrestien, sieur des Croix, (1613). L'une et l'autre, insipides d'ailleurs et fort confuses, offrent pourtant une particularité qui touche à la musique. Dans toutes les tirades qu'intarissablement déclament bergers et bergères, la recherche de l'effet musical semble la préoccupation principale des auteurs. De ci, de là, des "chansons" s'intercalent dans le dialogue ; les répliques s'organisent en couplets de longueurs égales qui s'équilibrent et se balancent. En même temps que le dessin des phrases en arrive à se présenter symétriquement, les sentiments exprimés s'estompent, se généralisent et par cette sorte d'imprécision, deviennent proprement musicaux. L' "Arimène ou le Berger désespéré" d'Ollenix du Mont Sacré (1597), offre des exemples de l'inconsciente musicalisation de la Pastorale ; certaines scènes débutent par des tirades assez longues ; puis on voit ces tirades se raccourcir progressivement jusqu'à ce que les vers, pris un à un, s'opposent les uns aux autres comme dans le dialogue d'Opéra. Cette prédisposition latente à la musique n'avait pas échappé aux Italiens, qui, dès le XVIme siècle, composaient des pastorales lyriques. L' "Aminta" du Tasse fut représentée à Florence en 1590 avec de la musique de Cavalieri. Monteverdi écrivit de la musique pour l' "Orfeo," l' "Ariane," "Armide et Renaud." L' "Orfeo dolente," joué en 1616, chez les Médicis, est une pastorale en musique de Domenico Belli, comme la "Siringa" de Buonarotti (1635), précédent direct à l' "Isis" de Lully.

Chez nous, toute l'activité des musiciens de théâtre se trouve accaparée par le Ballet de cour, et la Pastorale demeure un genre littéraire ; mais le Ballet de cour lui-même, se ressent de l'esprit pastoral qui dominait alors la littérature, et se laisse pénétrer de cet esprit.

Remarquons, d'abord, que quelques Ballets du début du XVIIme siècle, de par le choix de leurs sujets, se situent en pleine atmosphère pastorale. Citons le "Ballet des quatre Saisons" (1603), celui des "Bergers" (1604), celui des "Paysans et des Grenouilles" (1607), ceux des "Bacchantes" et des "Oiseaux" (1608). On peut rattacher encore au type pastoral le "Ballet de la Merlaison" (1635) qui met en scène un lieu commun de la Pastorale dramatique, à savoir les plaisirs cynégétiques.

Observons ensuite que, dans une foule de Ballets dont les thèmes généraux demeurent tout-à-fait étrangers à ceux des Pastorales, les entrées de bergers, de magiciens, de nymphes, de satyres, sont très fréquentes ; ces entrées font appel, de la sorte, à des éléments purement pastoraux. Souvent, elles groupent en scènes dialoguées des personnages classiques de Pastorale, et donnent ainsi naissance à de véritables petites pastorales en musique, engagées dans le cadre du Ballet ; l'élément "bergerie" s'introduit donc de deux façons différentes dans le Ballet de Cour, sous forme d'entrées champêtres et sous forme de scènes dialoguées.

Comme exemple d'entrées champêtres, on peut citer celles du ballet de "Tancrède" (1619), si riche en petites bergeries : entrée de bergers jouant de

la musette, ballet de Dieux bocagers, entrée de satyres, etc. Le Ballet de "Madame," de la même année, contient une entrée de bergères qui s'accompagne d'un thème populaire très caractéristique, très franc, de danse rustique. Celui du "Roi" (1635) comporte une entrée de bergers, et celui de 1639 fait danser deux paysans et deux paysannes sur un de ces rythmes appuyés qu'on retrouve presque toujours dans des circonstances analogues. Ajoutons qu'indépendamment des danses dont le caractère champêtre se précise par la nature des personnages qui les exécutent, d'autres danses se présentent avec une physionomie rustique non moins évidente, comme, par exemple les bourrées du Ballet des "Petits Seigneurs" de 1614 et du "Ballet du Roi" de 1617. Avant d'aller plus loin, il importe de remarquer que l'influence exercée par la Pastorale dramatique sur le Ballet de cour se manifeste par l'introduction dans ce divertissement d'autres personnages que ceux dont il a été question jusqu'ici ; nous voulons parler des Matamores, des Capitans espagnols dont l'aspect pittoresque ne pouvait manquer de séduire les auteurs de Ballets. Dans le "Ballet du Roi," de 1635, la dixième entrée est dansée par le Capitaine Mathamors et la vingt huitième entrée du Ballet du "Cardinal de Richelieu," de 1641, retentit du cliquetis des longues rapières d'une bande de capitans ; ceci dit, afin de souligner l'infiltration des conceptions de la Pastorale dans le Ballet de cour.

Passons maintenant aux scènes de caractère pastoral greffées sur le Ballet. Elles constituent autant d'ébauches, autant d'essais de pastorales en musique, avec leurs airs, leurs récits, leurs dialogues entremêlés, avec aussi leurs chœurs et leurs symphonies. Le "Triomphe de Minerve" (1615) donne asile à une petite pastorale lyrique ; on y entend le récit d'une bergère, avec ballet de pâtres et symphonie de musettes ; de plus, l'élément choral joue un rôle considérable, car c'est dans ce ballet que les chanteurs de la chapelle et de la chambre du roi, formés en deux chœurs, l'un représentant des esprits aériens et l'autre des Tritonides, chantent un dialogue choral. De même, le "Ballet du Roi de la Délivrance de Renaud" (1617) laisse, à maintes reprises, surgir l'aspect pastoral, depuis l'orchestre de musiciens perchés sur des arbres que dirige Mauduit, jusqu'à la scène où Renaud, couché sur des fleurs, brise les liens parfumés dont l'a enserré la magicienne Armide, jusqu'à l'épisode poétique du concert du Petit Bois, dans lequel des musiciens, habillés en "cavaliers antiques" et jouant du luth et de la basse de viole, exécutent une symphonie forestière sous la direction de Guédron.

Avec le "Ballet de Tancrède dans la forêt enchantée" (1619), nous sommes en pleine Pastorale. Le décor est un décor naturiste, sylvestre. Voici comment le définit le "Discours au vray du divertissement" : "grande et épaisse forêt en plate peinture, dont le feuillage était relevé d'or ; au milieu, quantité d'arbres en relief, lesquels on croyait d'abord estre naturels. Et n'estoit qu'on les vit chargés de chataignes et de glands d'or, on n'eût point songé pour tout à l'artifice." C'est là une décoration choisie à souhait pour l'apparition du magicien Ismen qui, vêtu d'une robe noire, chante une longue invocation, après quoi, il se livre à toute une série de pratiques cabalistiques ; puis, les dieux forestiers sortent du bois, cependant que des monstres profilent leurs formes étranges et qu'un ballet infernal rassemble les Parques, Pluton et Proserpine. Voilà bien le merveilleux si typique de la Pastorale dramatique. On assiste à un combat de chevaliers qui pourchassent et détruisent les monstres et alors, de toutes parts, retentissent des voix plaintives, parmi lesquelles celle de Clorinde, métamorphosée en cyprès, s'élève, mélancolique et touchante. Reliés les uns aux autres avec plus de cohésion que d'ordinaire, ces divers épisodes font de "Tancrède" une véritable pastorale en musique. En outre, la machinerie

prend une importance extrême : éclairs, feux, flammes, monstres, sont de l'invention de M. Morel qui, suivant le *Discours au vray*, " était très habile aux feux d'artifice." Nous sommes ici en présence d'une ébauche d'opéra.

On peut en dire autant du " Ballet de Psyché " (1619). Ici encore, les machines, les apparitions occupent une place considérable et le divertissement se concentre autour de la fable de Psyché sans s'éparpiller dans des exhibitions accessoires. La partie vocale est très développée et comprend un dialogue de Vénus avec Cupidon, un récit de l'Amour et un air de Vénus. Seule, la présence des danses empêche de considérer cet ouvrage comme une pastorale mythologique. D'identiques constatations se peuvent faire sur le " Ballet de la Reine " de 1624, avec ses nymphs des jardins, sur le " Ballet de l'Harmonie " de 1632, avec ses belles scènes d'Orphée, de Vénus et des Grâces.

Le Ballet de cour accorde donc l'hospitalité à de petites pastorales en musique, sous forme de scènes plus ou moins développées en lesquelles figurent les personnages classiques de la Pastorale.

En outre, le sentiment pastoral s'épanouit dans toute la littérature des Airs de cour, dont un grand nombre, sans doute, prennent place au sein des Ballets, mais dont d'autres ne comportent pas nécessairement l'adjonction d'une action scénique. Les personnages auxquels sont confiés ces airs sont le plus souvent des personnages de bergerie, Sylvies, Amaryllis, Amaranthes, Cloris, Amintes, toutes bergères cruelles aux Tircis qui les implorent. On rencontre dans les recueils d'Airs de cour trois types de mélodies, correspondant chacun à un type de personnage de Pastorale ; airs de bergères, telle la charmante " pastorale " de Guédron : " Aux plaisirs, aux délices bergères," dont le refrain jeune et alerte alterne avec des couplets de caractère plus méditatif, par quoi s'exprime la mélancolie du temps qui s'écoule et ne revient plus ; airs de bergers, langoureux et tendres, tel l'air de Boësset : " Un berger soupirait ses peines," enfin, airs de satyres, généralement syllabiques et d'allure bouffonne.

Si les airs à voix seule s'inspirent de lieux communs pastoraux, les dialogues des Recueils peuvent passer pour des esquisses de scènes pastorales. Ces dialogues opposent un berger et une pastourelle ; le berger fait assaut d'assiduités, de louanges presque toujours maniérées et prétentieuses ; le rôle de la bergère consiste à maintenir une savante et ferme défensive ; la plupart des dialogues présentent, par conséquent, un dispositif à peu près analogue, et ne diffèrent que par leur plus ou moins grand développement : après une première partie traitée en dialogue, les deux voix s'unissent pour proclamer quelque lieu commun.

Une des caractérisques les plus marquées des poésies sur lesquelles on écrit de la musique pastorale consiste en ce que le personnage chantant prend constamment la nature à témoin de ses peines de cœur, de ses soucis amoureux. Ainsi, l'air de Boësset : " Que d'épines, Amour, accompagnent tes roses," qui ne comprend pas moins de douze couplets, répète sans relâche le refrain suivant :—

Fleuves, Rochers, Plaines et Bois
Ecoutez mes soupirs cette dernière fois !

D'ailleurs, ce sentiment de la nature est tout à fait conforme à la pratique de la Pastorale dramatique. La " Diane " de Nicolas de Montreux, par exemple, contient nombre de passages où les effets de la lumière sur les blés, où le silence des grands espaces et la tombée du crépuscule, se décrivent de la manière la plus pénétrante et la plus poétique.

L'évolution de la Pastorale dramatique va conduire celli-ci à se musicaliser, à faire appel à la collaboration de la musique. On sait en effet qu'après Racan, ce genre, en raison des éléments disparates qu'il contenait et qui lui

permettaient de s'orienter vers le tragique ou vers le comique, donne naissance à la Tragédie et à la Comédie classiques. Mais cette différenciation ne s'effectue pas sans que persistent des œuvres mixtes, sortes de témoins de l'état primitif de la Pastorale, et ces pièces, consistant en Tragi-comédies pastorales, paraissent excellemment prédisposées à l'adaptation musicale. Elles conservent de l'ancienne Pastorale les longs développements teintés de mélancolie, noyés dans une sorte de grisaille sentimentale. Elles maintiennent les dialogues aux répliques balancées qui sont de la musique sans musique ; leur substance psychologique rentre complétement dans les catégories d'émotions douces, que cultivent les musiciens du temps, émotions, tempérées, étrangères aux paroxysmes de la passion. Sous forme de Tragi-comédie pastorale, la Pastorale dramatique est donc mûre pour la musique. Aussi, voit on, dès 1630, la médiocre " Amphytrite," de Monléon, se terminer par un concert de sirènes et de tritons qui retentit dans la grotte où les Dieux se sont assemblés.

Un peu plus tard, une autre pièce, de caractère plutôt comique, " Les Nopces de Vaugirard " (1638), fournit à la musique d'assez curieuses occasions de se développer. La pièce comporte d'abord de la musique de scène et de danse ; car, pendant la noce d'Amarille et de Floridon, les violons jouent un branle, puis une gaillarde, après quoi, des bergers viennent danser une courante ; tout cela est bien de circonstance, mais la musique ne remplit ici qu'une fonction décorative et extérieure. Au deuxième acte, le vieux Pancrace donne une sérénade à la vieille Luciane ; emphatiquement, il s'écrie :—

> " Maintenant que la nuit a le dessus du jour,
> Je veux viste accorder ma flûte à mon tambour :
> Ha ! la douce harmonie ! Ha ! je rendrai d'Orphée,
> D'Amphion et de Pan la mémoire estouffée.
> Sus, voilà le Palais où mon beau soleil dort,
> Allons le réveiller d'un musical accord."

Bouffonnerie, paysannerie sentimentale et passablement niaise, voilà qui peut faire envisager les " Nopces de Vaugirard " comme un ancêtre de notre Opéra-comique. Nous n'en retiendrons que la participation déjà notable de la musique à une farce pastorale.

Cette musique, elle s'introduit aussi dans les pièces à machines, fort rapprochées de la Pastorale par leur poétique. Ainsi, la " Grande Journée des Machines " de 1648 contient une " chanson du Soleil," et une scène infernale où paraissent Pluton, Proserpine, Caron et l'ombre d'Eurydice. Orphée chante pour adoucir le cœur du Maitre des Enfers et, au cinqième acte, il se dresse sur le Mont Rhodope, tenant sa lyre à la main et charmant les animaux qui l'entourent.

De même encore, " l'Andromède " et " la Toison d'or " de Pierre Corneille ont recours à la musique qui joue là le rôle d'un décor sonore. " Chaque acte, déclare le poète, a sa décoration particulière et, du moins une machine volante, avec un concert de musique, que je n'ai employé qu'à satisfaire les oreilles des spectateurs, tandis que les yeux sont arrêtés à voir descendre ou remonter les machines." Par conséquent, la musique ne s'associe pas directement au développement de l'action ; elle, reste un hors-d'œuvre, car Corneille ne fait rien chanter qui soit nécessaire à l'intelligence de la pièce. Les interventions musicales demeurent réservées aux épisodes merveilleux ou pastoraux. Lorsque Melpomène, accompagnée du Soleil, vient proclamer les louanges du roi, un chœur souligne les conclusions de l'air qu'elle chante ; l'apparition de Vénus entraine aussi la mise en œuvre d'un ensemble vocal et, pendant que Persée combat le monstre, un chœur de musique soutient le courage du héros et célèbre son triomphe.

La petite pastorale du deuxième acte se passe en musique sous forme de dialogue entre un page de Phinée et une nymphe. De plus, il y a une ouverture symphonique et des intermèdes instrumentaux au moment des vols et de la tempête. Pour employer l'expression de Corneille lui-même, la musique n'est dans "l'Andromède" qu'une "espèce de fard."

"La Toison d'Or" l'utilise du même point de vue ; toujours, elle apparait pour soutenir le merveilleux ou pour peindre une atmosphère champêtre. Citons, au deuxième acte, un chœur de sirènes et de tritons, au troisième, la scène des monstres, et au cinquième, celle d'Orphée.

Pour rencontrer une pièce écrite toute entière en musique, une pièce dans laquelle la musique fasse vraiment corps avec l'action, il faut attendre la pastorale de Charles de Beys et de l'organiste Michel de la Guerre représentée en 1654, sous le titre du "Triomphe de l'Amour."* Nous n'avons plus ici une pièce avec musique, une pastorale ornée d'intermèdes vocaux ou instrumentaux, mais bien une véritable "comédie en musique." Aussi, le "Triomphe de l'Amour" marque-t-il une date des plus importantes dans l'histoire du théâtre lyrique en France. En vérité, cet ouvrage ne constitue pas une innovation bien sensationnelle, car il se borne à développer le système des scènes dialoguées déjà usité dans le Ballet de cour. Mais il présente une importance et une unité qui n'avaient jamais été atteintes jusque là. Composée de douze chansons mises bout à bout, c'est-à-dire de douze dialogues entre-coupés d'ensembles à deux et à quatre voix, la Pastorale de 1654 se plie au préjugé qui a retardé chez nous la naissance de l'Opéra, préjugé selon lequel la musique ne pouvait narrer et restait impuissante à tenir lieu d'instrument d'explication. De Beys imagine alors un sujet susceptible d'être traité avec les chansons en usage, et comme il lui est interdit de faire état d'un moyen de narration musicale, de récitatif, il construit sa piéce de façon que les situations se passent d'explications. Elles sont si claires, elles rentrent si bien dans les lieux communs habituels qu'il n'est nul besoin de les justifier. Aussi, le "Triomphe de l'Amour" réalise-t-il en quelque sorte la Pastorale schématique ; il comprend quatre personnages, deux bergers et deux bergères ; Climène méprise Lysis qui l'aime ; Philandre n'a que de l'indifférence pour Climène qui l'aime ; Cloris brûle pour Lysis, mais est dédaignée par lui, et Philandre assiège vainement l'imprenable Cloris. Les deux couples jurent de ne plus s'aimer, lorsque parait Cupidon qui met bon ordre à cette anarchie galante. Il n'y a donc ici aucune invention, aucune péripétie que l'auditeur ne connaisse par avance. Le seul mérite des auteurs réside dans ce fait qu'ils ont ingénieusement engagé leurs dialogues les uns dans les autres, afin de conférer à l'ensemble une certaine cohésion. Chantée par cinq chanteurs, la Pastorale de 1654 nécessitait un orchestre de onze instrumentistes qui, vraisemblablement (la musique est perdue), jouait une ouverture et exécutait des ritournelles entre les dialogues.

Ainsi, de Beys et la Guerre n'ont point cherché à créer un genre nouveau ; ils se sont tout simplement servis de la musique d'airs et de dialogues dont les Ballets et les Pastorales présentaient tant d'exemples et ils ont subordonné une action dramatique à cette musique. Toutefois, la métrique libre, un peu flottante de l'Air de cour contenait en germe le récitatif d'Opéra, c'est-à-dire le moyen de relier les unes aux autres les scènes d'un poëme, l'instrument intellectuel qui manquait aux essais de de Beys et la Guerre. Cet instrument d'explication musicale ne se développe que lentement au sein des Pastorales

---

* Sur le "Triomphe de l'Amour," voir les articles de M. H. Quittard dans le Bulletin de la S.I.M. d'Avril et Mai, 1908.

de Cambert. Le librettiste de Cambert, Pierre Perrin, s'était en quelque sorte voué à la composition de vers propres à être mis en musique et, ainsi que le remarque le Père Ménestrier, il sentait que, notre langue était capable d'exprimer les passions les plus belles et les sentiments les plus tendres. Mais il partageait l'opinion alors en vigueur et selon laquelle "la musique ne pouvait narrer," ne pouvait expliquer une situation dramatique. Sans doute, il avait bien entrepris des airs *dans le style narratif*, "pour voir comment réussiraient ces expressions naturelles où il n'y a rien qui ressente la passion," et cependant, sa "Pastorale d'Issy" ne contient pas trace de récitatif. Il s'en explique très clairement dans sa lettre du 30 Avril 1659, à l'abbé de la Rovère, archevêque de Turin, dans laquelle il considère le récitatif italien comme un défaut. De sa pastorale, il a banni tous les raisonnements graves et même toute l'intrigue, et il ne s'éloigne pas, par conséquent, de l'esthétique du "Triomphe de l'Amour"; Toutefois, il formule des réserves en recommandant au musicien de ne pas donner entièrement aux scènes "l'air de chanson." Remarquons, en outre, que Perrin critique la trop grande multiplicité des airs à voix seule des Opéras d'Italie, préconise les ensembles, et incline la Pastorale vers le type choral que l'Opéra Français adoptera.

L'initiative de la "Pastorale d'Issy," ne revient pas à Perrin, mais bien à Robert Cambert, dont une élégie à trois voix, intitulée la "Muette ingrate," fut écrite en 1658. La "Pastorale d'Issy" se composait de quatorze chansons liées les unes aux autres et distribuées en cinq actes; le dialogue rompt la symmétrie des répliques, se développe et se perfectionne. Malheureusement, il ne reste rien de la musique; seule la *Préface* nous renseigne très exactement sur le rôle que remplissait l'orchestre. La pièce commençait par une grande symphonie de clavecins, théorbes, violes et dessus de violon qui, tous ensemble, jouaient l'ouverture; ensuite, les instruments à cordes pincées accompagnaient les voix; il y avait des ritournelles dans les entre-scènes et, à la fin, la symphonie toute entière reprenait pour conclure.

Avec l' "Ariane," composée au cours de l'été de 1659, on retrouve un dispositif analogue. L'ouverture consistait en un concert de trompettes, tambours et fifres, après lequel commençait la symphonie de luths et de théorbes qui soutenait les voix. Au deuxième acte, Cambert introduisait une musette; au troisième, résonnait une "grande symphonie d'instruments"; le quatrième acte s'ornait d'un concert de hautbois, et le cinquième d'une symphonie de violons. Quant à la musique vocale, rien n'en reste. Pour juger de la musique lyrique de Cambert, il nous faut attendre la "Pomone" de mars 1671 qui comprend un prologue étranger à la pièce et cinq actes.

Deux personnages, la Nymphe de la Seine et Vertumne, Dieu des Lares ou Follets, sont affectés au prologue, tandisque la Pastorale proprement dite en utilise huit: ce sont: Pomone Déesse des fruits, sa sœur Flore, Vertumne, Faune le Dieu des Jardins, deux Nymphes de Pomone Juturne et Vénilie, enfin sa nourrice Béroé.

L'action roule sur l'amour de Vertume pour Pomone, mais bien entendu, conformément aux principes de la Pastorale, la Déesse repousse les supplications de son soupirant. A la fin seulement, et sans raison apparente, elle se décide à lui céder.

Si la versification de Perrin affiche une trivialité et une bassesse incroyables ("on entendait les paroles avec dégoût," rapporte St.-Evremond), la musique de Cambert ne manque ni de charme ni de variété. Après une ouverture à la française, nuancée d'effets d'*échos*, la Pastorale se développe avec une distinction un peu froide, mais où se marque, de temps à autre, l'effort du musicien pour tirer de l'air proprement dit un récitatif susceptible de relier et

d'expliquer les instants lyriques de l'action. Le premier acte présente une scène à trois personnages où se rencontrent des *airs en rondeau* très caractéristiques de la manière de Cambert, puis on voit apparaître une sorte de récitatif fleuri qui n'observe pas rigoureusement la loi du syllabisme. C'est dans les "Peines et les Plaisirs de l'Amour" (1672) que l'évolution du récitatif va se préciser. Ici, le sujet, traité non pas par Perrin, mais par Gabriel Gilbert, s'élève et prend une allure plus fastueuse, plus héroïque. On met, en effet, à la scène, les amours d'Apollon et de la nymphe Climène, et c'est là le prétexte à décorations magnifiques et à machines sensationnelles: apparition de la Renommée et de l'Amour dans un char aérien traîné par des colombes, arc-en-ciel d'Iris, surgissement de spectres, cérémonie de sacrifice. D'importantes masses chorales, chœurs de bergers, de bergères, de prêtresses, prennent part à l'action. Un véritable récitatif se glisse dans la scène de Vénus et de la Renommée, au Prologue que termine le gracieux ensemble: "charmés de sa valeur" et où s'observe une façon de crescendo de l'effet vocal des plus intéressants. Ajoutons que les "Peines et les Plaisirs de l'Amour" présentent une particularité qui deviendra de règle dans les Opéras de Lully, et qui consiste à accompagner les airs de basse de deux dessus de violon. Enfin, un duo de satyres fait chanter deux basses ensemble, disposition que l'on considérait alors comme d'une réalisation vétilleuse. Au début du deuxième acte, dont la musique n'existe plus, se trouvait la fameuse scène du "Tombeau de Climène," avec sa déploration chantée par Apollon et interrompue par le chœur et par Pan. Les fragments qui nous restent de la partition de Cambert suffisent à montrer les progrès effectués par ce musicien du côté du récitatif qu'il était parvenu à rendre acceptable aux plus difficiles, puisque St.-Evremont déclare que "le récitatif n'ennuyait pas pour être composé avec plus de soin que les airs même et varié avec le plus grand art du monde."

Ce récitatif permettra à Lully, qui lui donnera toute sa puissance, d'aborder un genre plus dramatique, plus vigoureux, plus varié aussi, l'Opéra.

Mais l'Opéra ne peut renier ses origines: il doit à la Pastorale la plupart de ses personnages, la plupart de ses sujets, "Armide et Renaud," "Orphée," "Céphale," "Procris," "Galathée," "Isis," "Proserpine," "Phaéton," "Le Triomphe de l'Amour"; il lui doit son merveilleux, ses magiciens, ses scènes d'enchantement, ses transformations, ses machines, ses vols, ses apparitions; il lui doit son atmosphère amoureuse, sa poétique, la disposition de ses dialogues, de ses airs, de ses chœurs; il lui doit enfin son langage, ce langage tendre, galant, que le "doucereux" Quinault emprunta à d'Urfé et à Racan.

Les premiers Opéras polonais et leur influence sur l'époque de la jeunesse de Chopin.

By HENRYK OPIENSKI, 53, Wilcza, Warsaw. Conductor at the Warsaw Opera-house.

(For English abstract, see p. 67.)

RÉSUMÉ.—L'opéra italien en Pologne (à la cour royale de Varsovie) existait depuis 1633, mais ce n'est que le mouvement poétique et littéraire à la fin du XVIIIme siècle (1778), qui a créé l'opéra national polonais, intéressant par son caractère et par ses rélations directes avec l'époque de la jeunesse de Chopin. Le caractère des premiers opéras polonais (les auteurs: M. Kamienski (1734-1821) et J. Stefani (1764-1829) est le résultat de la manière allemande comme style, "opéra buffa" et de l'opéra comique français comme genre, mais l'elément nouveau et original tient à l'emploi de thèmes populaires, les sujets étant pris de la vie des paysans. Les idées de Kamienski et Stefani ont été reprises au commencement du

XIXme siècle par J. Elsner, professeur de Chopin et par Ch. Kurpinski qui ont crée les premiers opéras historiques polonais. A cette époque l'opéra national devient l'expression la plus parfaite de l'art musical en Pologne, aussi J. Elsner ne comprenait pas que son génial élève Chopin ne puisse pas devenir compositeur des opéras. Chopin dès son enfance rencontrait des Krakowiak's, des Mazurka's et des Polonaises dans l'opéra national et il est inévitable que cela a contribué à former ses idées sur la musique nationale qu'il a su rendre avec toute la puissance de son génie.

L'histoire de l'opéra polonais très peu connu jusqu'à présent devrait trouver sa place dans l'histoire de la musique internationale, non seulement à cause de ses qualités comme type nouveau mais aussi à cause de ses relations avec l'époque de la jeunesse de Chopin et du rapport direct avec ses idées artistiques.

Cette question me parait d'autant plus importante que les biographes de Chopin n'ont pas étudié assez de près l'histoire du développement de l'art musical en Pologne (ce que n'était pas facile—il faut avouer—pour un étranger) et Chopin parait jusqu'à présent d'après Hugo Leichtentritt, par exemple, comme un compositeur sans traditions et sans predécesseurs.

Ce n'est pas exact.

Friedrich Niecks dans son œuvre estimé sur Chopin donne quelques renseignements sur l'état de l'opéra polonais au commencement du XIXme siècle, mais sans lui prêter aucune importance.

L'étude même superficielle du développement de l'opéra polonais, démontre aussi bien l'influence directe de celui-ci sur l'art de Chopin, que l'état avancé de la culture musicale en Pologne, florissante jadis au XVIme et dans la première moitié du XVIIme siècle—tombé en décadence au XVIIIme siècle. Le début de l'opéra italien en Pologne (d'abord seulement à la cour royale de Varsovie ensuite aussi aux cours des grands seigneurs polonais) date de 1633. Auparavant encore (1628) on donnait à Varsovie des opéras italiens : " La liberazione di Ruggiero dall' isola d'Alcina " par Françoise Caccini (fille de Giulio C.) et : " La regina sant' Orsola " de Gagliano. La traduction polonaise de la " Liberazione " parut à Cracovie 1628. Les réprésentations regulières de l'opéra italien à la cour royale commencèrent en 1633, par un opéra d'un compositeur polonais Pierre Elert, sous le titre : " La gloire du roi ou le triomphe de Ladislas IV.," chanté probablement en italien. Mais cette œuvre n'a aucun rapport avec l'opéra national polonais du XVIIIme siècle.

Ce fut le mouvement poétique et littéraire pendant le règne du dernier roi de Pologne Stanislas Auguste, qui contribua au développement de l'opéra national polonais, qui parait pour la première fois en 1778—deux ans après l'ouverture du théâtre national à Varsovie ; les premiers compositeurs étaient Mathis Kamienski (1734-1821) et Joseph Stefani (1764-1829), l'un Slovaque et l'autre Tscheque polonisé ; tous les deux étaient élevés sous l'influence de la musique viennoise et le caractère de leurs œuvres constitue le résultat réuni de la manière allemande comme style, opéra buffa italien et l'opéra comique français comme genre, mais leur élément nouveau et original tient à l'emploi des thèmes populaires polonais ; cet emploi peut être consideré comme une conséquence du texte emprunté à la vie des campagnards.

Il faut ajouter que les livrets étaient écrits par les meilleurs auteurs dramatiques de l'époque (l'abbé Bohomolec, Zablocki, Boguslawski et plus tard Osiński et Niemcewicz).

En recherchant les influences possibles qui avaient pu inculquer à nos compositeurs de cette époque, l'idée d'emprunter leurs motives dans les chants populaires il n'y a que Adam Hiller, dont les Singspiele auraient pu devenir pour eux un prototype d'opéra aux thèmes populaires, mais il est pourtant peu probable que les œuvres de Hiller fussent connues à cette époque à Varsovie ; d'autre part on peut admettre une certaine influence sous ce rapport de premiers

opéras comiques françaises de Duni, Philidor, Monsigny qui figurent au répertoire de l'opéra à Varsovie vers 1780; mais le style purement musical des premiers opéras polonais n'a pas subi aucune influence française; c'était, comme j'ai déjà dit le style de classiques allemands (viennois) combiné avec les motives populaires polonais. L'originalité du premier type de l'opéra polonais est alors incontestable et l'introduction des chansons et des danses populaires (ou genre populaire) polonaises dans les premiers opéras a contribué à l'évolution d'un nouveau genre; la musique nationale, déjà documentée à cette époque par des centaines de polonaises, surtout par les meilleurs: ceux du Prince M. Ogiński.

Les premiers œuvres de Kamienski: "Simplicité vertueuse" (1778) et "Sophie ou les amours de village" (1779) ont rélativement peu de l'élément national (un chant de "Sophie" rapelle d'une façon surprenante le dessin mélodique du fameux air de Sarastro de la Flûte enchantée—composé dix ans après), mais en revanche l'opéra de Stefani: "Cracoviens et montagnards ou le miracle" donné pour la première fois en 1794, représente un type tout-à-fait original et nouveau par la richesse des thèmes et des danses populaires ou genre populaire; cet opéra était joué durant prèsque un demi siècle (en 1806 avec beaucoup de succès par une troupe polonaise même à St. Petersbourg) avec un succès continuel; la musique d'un ballet caractéristique "La noce villageoise à Ojców," joué et très aimé jusqu'à présent en Pologne, était tiré dans la plus part de cet opéra vers 1823.

Les idées de Kamienski et Stefani ont été reprises au commencement du XIXme siècle par Joseph Elsner et Charles Kurpinski. J. Elsner né en Silésie en 1769, mort 1854 à Varsovie, élève de Dreirittner à Breslau était un musicien de grande valeur et d'une intelligence remarquable sans être un vrai génie créateur; néanmoins ses œuvres de théâtre furent d'une importance considérable pour le développement du genre de l'opéra national polonais.

Charles Kurpinski (né 1785 en G. D. de Posen, mort 1857 à Varsovie) était pendant longtemps chef d'orchestre de l'opéra; c'était un autodidacte mais depuis son enfance en sa qualité de second violoniste dans un quatuor à cordes à la cour du Staroste Polanowski il avait la bonne chance de s'initier dans les chef d'œuvres des classiques allemands. C'est sont surtout ses premiers œuvres qui se distinguent par leur valeur artistique (la "Polonaise" de son opéra, les "Nouveaux Cracoviens" apartient jusqu'à nos jours aux plus populaires chansons nationales); ses opéras historiques: Hedvige, Boyomir et Wanda sont joués de temps en temps sur les scènes polonaises. Lui non plus n'était malheureusement pas un compositeur très original et ses œuvres postérieures, avaient subi l'influence trop marquée de l'école italienne, surtout de Rossini.

Ces deux maîtres Elsner et Kurpinski ont developpé la forme un peu primitive des premiers opéras-vaudevilles polonais et crée le genre des opéras historiques dont les sujets étaient puisés dans l'histoire de la Pologne; le type de musique de ces opéras représentait les mêmes qualités que les précédents: la réunion du style des maîtres allemands avec les thèmes populaires polonais. Ce fut l'époque la plus florissante de l'opéra polonais et le temps de la jeunesse de Chopin—élève d'Elsner.

A l'opéra Chopin, jeune licencié, écoutait le "Turque en Algérie," la "Gazza ladra" et "Barbier," le "Don Juan," le "Freischütz" et la "Dame blanche," à côté des opéras d'Elsner: "Le roi Lokietek," "Yaguello à Tenczyn"; et de Kurpinski: "Hedvige," "Jean Kochanowski," "Les nouveaux Cracoviens," "Boyomir et Wanda," etc. Les rythmes de la Polonaise, de la Cracovienne (Krakowiak) et du Mazur étaient richement répandus dans les dites œuvres, dont les compositeurs furent très estimés par Chopin; d'abord Elsner, son maître

bien aimé, et Kurpinski à qui il a rendu hommage en intercalant dans la "Fantaisie sur les Airs polonais": "Le Thème de Charles Kurpinski." Ce sont les Polonaises et les Krakowiaks qui furent les premières compositions de Chopin; et comme à cette époque l'opéra national était l'expression la plus parfaite de l'art musical en Pologne (Elsner, pénetré de cette idée n'admettait pas—comme personne ne l'ignore—que son génial élève pût ne point être compositeur d'opéras)—il est clair, que le genre de cette musique a contribué à former les idées si chéries par Chopin, auxquelles son incomparable génie a su donner une expression si puissante.

[The lecturer exhibited the original full score of Kurpinski's opera "Les nouveaux Cracoviens," produced at Warsaw in 1816, and played on the pianoforte characteristic themes of Cracoviaks, Polonaises and Mazurkas.]

La Musique et les Musiciens en 1848.

By J.-G. PROD'HOMME, 9 rue Lauriston, Paris. Secretary of the National Section Northern France (Paris), Int. Mus. Society.

(For English abstract, see p. 68.)

RÉSUMÉ.—Dans cette étude, l'auteur examine d'abord les diverses institutions musicales de Paris, en 1848 et dans les années qui suivent, jusqu'au second empire: Conservatoire, Opéra, Théâtre-Italien, Théâtre-Lyrique.

Puis, énumérant les manifestations musicales qui accompagnèrent le mouvement révolutionnaire de 1848, dans ces différents établissements, parle des chants de circonstance qui furent alors composés ou publiés.

Enfin, il passe en revue la plupart des musiciens célèbres à cette époque, et termine par une longue bibliographie musicale.

Notes sur les origines de l'ouverture française, 1640-1660.

By HENRY PRUNIÈRES, 51 rue de Bourgogne, Paris. Professor at the Ecole des Hautes Etudes Sociales.

(For English abstract, see p. 68.)

RÉSUMÉ.—L'ouverture française se compose essentiellement de deux parties: la première au rythme grave et saccadé, de mesure binaire s'arrête sur la dominante—la seconde, vive et sautillante, commence par des entrées en imitation et revient à la tonique; parfois elle comporte une conclusion grave de mesure binaire. Ce type classique de l'ouverture paraît avoir été créé par Lully.

Il n'aurait d'ailleurs fait que substituer le fugato italien au second mouvement de l'ouverture française primitive, écrit en harmonies compactes. On peut suivre toutes les phases de cette évolution dans les recueils manuscrits de ballets entre 1640 et 1660. Après une première tentative intéressante dans le ballet de "l'Amour malade," Lully place en tête d' "Alcidiane" (1659) une ouverture de forme régulière. Il ne cesse de perfectionner son invention au cours des années suivantes, et écrit un chef d'œuvre du genre, pour le ballet de "Xerxés" (1660).

L'ouverture française tient une place des plus importantes dans l'histoire des formes symphoniques. Répandue dans toute l'Europe par les élèves de Lully, elle jouit d'une immense popularité durant plus d'un siècle. Les Händel et les Bach en firent usage et la dressèrent comme un arc triomphal en tête de leurs oratorios ou de leurs suites.

Après s'être longtemps accordés à en attribuer l'invention à J. B. Lully, les historiens de la musique n'ont pas tardé à se diviser sur ce point. Les uns alléguant que le premier opéra du Florentin est de 1673, ont fait remarquer que dès 1669 Cesti employait dans son "Argia" un dispositif analogue et que Cambert en 1670 plaçait en tête de "Pomone" une ouverture du type le plus classique. Les autres, sans s'être demandé en quoi consistait effectivement l'ouverture française, ont cru reconnaître dans certaines symphonies des opéras de Cesti ou des dialogues de Hammerschmidt les modèles dont s'était inspiré Lully.

Il me semble nécessaire de mettre les choses au point et avant tout de définir aussi exactement que possible l'ouverture française. Elle se compose essentiellement de deux parties de style et de mouvements différents. La première est toujours de mesure binaire et se reconnaît à son rythme saccadé, dû à l'emploi systématique de notes pointées. Elle est grave majestueuse et se joue ordinairement deux fois. La seconde partie vive et sautillante, commence par l'exposition du motif en imitation. Elle peut être indifféremment de rythme ternaire ou binaire. Très souvent un changement de mesure survient vers la fin et l'on passe alors du vif au lent. C'est l'existence toute facultative de cette conclusion qui a fait croire à tort à certains musicographes que l'ouverture française comportait trois parties. En fait elle n'en eut jamais que deux et J. J. Rousseau à la fin du XVIIIe siècle, alors que cette forme était près de disparaître, le disait encore expressément.

L'unité de l'œuvre est assurée au moyen d'un dispositif fort simple : le grave s'arrête sur la dominante et le fugato conclut sur la tonique. Cette règle fut généralement observée et rares sont les exceptions que l'on peut signaler. Encore sont-elles dues à la négligence du compositeur qui est entrainé par son habitude des "sinfonie" à juxtaposer les deux segments de l'ouverture au lieu de les souder ensemble.

Cette définitition nous permet d'écarter tout de suite un certain nombre de dispositifs où l'on a voulu voir l'origine de la forme qui nous occupe. Ainsi dans la symphonie souvent citée de la "Magnanimita d'Alessandro" de Cesti, nous ne trouvons ni le rythme saccadé caractéristique du premier mouvement, ni le fugato usité dans le second, ni l'emploi du mécanisme tonal qui doit unir les deux parties. C'est une sorte d'aria a da capo n'offrant aucun rapport même éloigné avec l'ouverture Lullyste. Il en va de même pour les symphonies de maîtres allemands tels que Hammerschmidt.

C'est dans les recueils de ballets français qu'on peut suivre toutes es phases de la formation de l'ouverture. Le premier mouvement binaire apparaît de bonne heure. Dès le début du XVIIe siècle nombreuses sont les entrées dont le rythme impérieux annonce celui des ouvertures du type classique. Philidor ne nous a malheureusement pas laissé d'exemples d'ouvertures proprement dites antérieures à 1640. A cette date elles se composent de deux parties de mesure binaire, la première grave et saccadée, la seconde plus rapide mais animée du même rythme et notée en harmonies compactes. Elles s'unissent sur la dominante.

Les ballets de "Mademoiselle" (1640), des "Rues de Paris" (1647), du "Dérèglement des passions" (1648), des "Fêtes de Bacchus" (1651), "de La Nuit" (1653), des "Noces de Thetis et de Pélée" (1654), sont construites sur ce plan. Le premier mouvement a déjà pris son aspect définitif, il ne reste qu'à substituer au second morceau qui ne contraste pas suffisamment avec le premier, le fugato italien, léger et vif, qui s'opposera heureusement à la lourdeur majestueuse de l'introduction. Cette innovation nous paraît avoir été accomplie par Lully. On ne tient ordinairement aucun compte dans l'histoire

de la musique de l'œuvre de jeunesse du Florentin. On semble croire qu'il ne se révèla qu'en 1673 avec l'Opéra. En fait il était déjà célèbre bien avant cette date et avait écrit 19 grands ballets, 12 pastorales et comédies-ballets, de nombreux motets et avait collaboré avec les autres musiciens de la cour à une douzaine d'autres ballets.

A partir de 1657 le Florentin, qui est depuis 1653 "compositeur de la musique instrumentale de la Chambre," écrit seul la plupart des ballets de cour. "L'Amore Ammalato" dont l'attribution ne saurait lui être contesté, commence par une ouverture qui marque un acheminement vers le type classique. Le second mouvement est un charmant morceau à trois temps léger et gracieux. L'année suivante le 14 février 1658, nous voyons apparaître dans le ballet d'Alcidiane le premier exemple connu de l'ouverture fraçaise telle qu'elle va se répandre dans toute l'Europe. Après un premier mouvement grave, commence un fugato encore timide, mais déjà nettement esquissé. Cette ouverture est sans aucun doute de Lully, car le gazetier Loret lui adresse à cette occasion ses félicitations enthousiastes et décrit longuement cette œuvre qui était exécutée par 84 instruments.

Dans les ballets dansés au cours des années suivantes, Lully perfectionne la technique de son invention. Le ballet de La Raillerie renferme une ouverture qui montre les hésitations du maître avant de trouver la formule définitive. Le fugato au lieu de commencer la seconde partie est rejeté vers la fin et vient aboutir à la conclusion grave à quatre temps. Enfin le ballet de Xerxès dansé le 22 novembre, 1660, dans les entr'actes de l'Opéra de Cavalli débute par un modèle achevé du genre qui nous occupe. Dès lors Lully reste fidèle à la forme qu'il a créée et place l'ouverture en-tête des innombrables ballets et comédies-ballets qu'il compose en attendant le jour où il érigera devant ses opéras les merveilles architecturales, que l'on sait.

Le dispositif nouveau eut un très grand succès. Dès 1661 le maître de ballet Beauchamp en fit usage dans la comédie "Les Fâcheux" représentée à Vaux. Il est donc tout naturel que Cambert ait adopté dans sa "Pomone" un genre dont il trouvait des exemples depuis plus de dix ans dans les fêtes de la cour. En Europe le procédé nouveau se répandit très rapidement grâce aux maîtres de danse et aux violons français qui étaient légion dans les cours étrangères. Nous trouvons ainsi à Cassel au milieu de suites d'orchestre venues de Paris une ouverture de Gerhardt Disineer qui ne doit pas être postérieure à 1665. Introduite de bonne heure en Angleterre peut-être par Louis Grabu, elle fut en honneur chez des maîtres comme John Bannister ou Rob. Smith. En Allemagne sa diffusion par les élèves de Lully, G. Muffat, Cousser et J. C. Fischer est trop connue pour que nous insistions sur ce point. Enfin, elle passa sans doute les Alpes en compagnie de danses et de symphonies que le Grand-Duc de Toscane faisait demander à Lully dès 1663.

En résumé, jusqu'à preuve du contraire, Lully me parait avoir été le premier à substituer à la seconde partie, notée en harmonies compactes, de l'ouverture française primitive, le Fugato léger et vif des italiens. Ce fut, comme toute au moins une invention qu'une utilisation nouvelle d'éléments anciens. Ce fait me paraît démontré par les essais successifs du Florentin entre 1657 et 1660. Au reste, je me réserve d'étudier prochainement cette question avec tous les détails qu'elle comporte et en publiant les textes nécessaires.

[An article of twenty-two pages appeared accordingly in the "Quarterly Magazine" for July, 1911.]

Ciampi's "Bertoldo, Bertoldino e Cacasenno." A contribution to the history of Pasticcio.

By O. G. SONNECK, Chief of the Division of Music, Library of Congress, Washington, D.C.

(For abstract, see p. 71. The paper has appeared, with the addition of a notice of Favart's "Ninette à la Cour," in the "Quarterly Magazine" for July, 1911.)

Who was "Benedictus"?

By WILLIAM BARCLAY SQUIRE, M.A., F.S.A., F.R.G.S., British Museum, London, W.C. Member of the "English Committee" of the Int. Mus. Society.

(For abstract, see p. 73.)

An attempt to discriminate between the numerous compositions to be found in 16th century Flemish, German and French collections under the names of "Benedictus," viz., "Benedictus Ducis" and "Benedictus Appenzelder" (or Appenzeller"), has been made tentatively by Ambros, Van Maldeghem, Van der Straeten and Eitner, but owing to the very scanty biographical details we possess as to the two composers the result has been rather a matter of guess-work than based on any solid foundation. To reproduce all that has been written about the subject would involve a good deal of repetition, but a certain amount of preliminary statement must be made, in order to understand the new facts which I am able to bring forward as throwing a little fresh light on a difficult problem. Burney (History, II., p. 512, &c.) seems to be the first historian to have drawn attention to Benedictus Appenzelder by printing the monody he wrote on the death of Josquin Desprez. Gerber (Lexicon, 1812 ed.) followed suit, distinguishing him from Benedictus Ducis, whom he thus notices:—

"Dux (Benedict) ein Kontrapuntist, blühete in der ersten Hälfte des 16. Jahrhunderts, und gehört unter diejenigen, welche der gelehrte Herrmann Finck wegen ihrer vorzüglichen Talente besonders rühmt. Er hat herausgegeben: Harmonien über alle die Oden des Horaz, für 3 und 4 Stimmen, der Ulmer Jugend zu gefallen in Druck gegeben &c. Ulm 1589; woraus es wahrscheinlich wird, dass er daselbst als Lehrer angestellet gewesen ist. Ueberdies hat auch Hans Walther in seinen Cantionalen verschiedene von dessen Melodien aufgenommen. Er gehört also mit zu unseren ältesten bekannten Choralkomponisten."

Gerber gives for his authority Conrad Gesner's "Bibliotheca Universalis" (Tiguri, 1545), in which it is stated that "Benedictus Dux scripsit Harmonias in omnes odas P. Horatij, et plura alia carminum genera, tribus et quatuor socibus, in gratiam inventatis Ulmensis. Opus excusum Ulmæ, anno 1539, in 4. tranverso, chartis 12."

No copy of these Odes has ever been found, but Gesner's very definite description can hardly leave a doubt that the book existed. After Gerber the real confusion about the two composers begins. Kiesewetter seems to have been the first to assume that because Dux was the Latin for Duke, the real name of the composer of the Horatian Odes was Herzog. Coussemaker, in a

manuscript at Cambrai ("Notice sur les Collections Musicales de la Bibliothèque de Cambrai, &c." 1843), found fifteen compositions by "Benedictus." The manuscript, which is dated 1542, formerly belonged to one Zeghere de Male (1504-1601), a native of Bruges, and among the compositions was a copy of the "Nenia morte Jusquini" which Burney had printed in his History. On the strength of this, Fétis (Biographie, 2nd edition, vol. iii.) attributed the monody to Benedictus Ducis, translated "Herzog" into "Hertoghs" and claimed him as a Netherlander, probably born at Bruges, adding the important information that, in documents recently discovered in Antwerp archives by M. Léon de Burbure,

"On voit, dans les registres de la confrérie de Saint-Luc d'Anvers, que Ducis ou Hertoghs fut prince de la Gilde, c'est-à-dire chef de cette confrérie, ce qui était alors la plus haute dignité qu'un artiste pût obtenir dans les Pays-Bas. On voit aussi, dans les registres de l'église Nôtre-Dame de cette ville, qu'il était, dans le même temps, organiste spécial de la chapelle de la Vierge, dans cette collégiale. Des offres avantageuses lui ayant été faites pour qu'il s'établit en Angleterre, il les accepta et partit d'Anvers en 1515."

A good deal more on the subject is to be found in Ambros and Van der Straeten, but the only new facts of importance are the discovery that Benedictus Appenzelder was, sometime between 1531 and 1540, master of the children in the choir of Mary of Hungary, the Regent of the Netherlands, and that a family of the name of Appenselder existed at Oudenarde. (La Musique aux Pays-Bas, tom. 3, p. 311 n. and tom. 7, p. 421.) The whole matter is fairly well summed up in Eitner's Lexicon and in the last edition (1909) of Riemann's Lexicon. At the risk of repetition I will give Riemann's two articles, as showing the accepted view at the present day:—

"Benedictus Appenzelders (B. von Appenzell), Kontrapuntist des 16. Jahrh., Knabenmeister des königlichen Kapellchors zu Brüssel 1539-55, nicht zu verwechseln mit Benedict Ducis."

"Ducis, Benedict, Schüler von Josquin, auf dessen Tod er eine Trauerode komponierte, wahrscheinlich geboren gegen 1480 zu Brügge; war um 1510 Vorsteher der Musikergilde zu Antwerpen und Organist an der dortigen Notre Dame-Kirche. 1515 ging er nach England (vielleicht ist er identisch mit dem 1536 als Organist der Kgl. Kapelle in London angestellten Benedictus de Opitiis), doch soll er später in Deutschland gelebt und 1539 in Ulm 'Harmonien über alle Oden des Horaz für 3 und 4 Stimmen, der Ulmer Jugend zu gefallen in Druckgegeben' herausgegeben haben (vielleicht beruht die Angabe dieses nicht auffindbaren Werkes auf Verwechslung mit dem Werke gleicher Art von P. Hofhaimer); andere deutsche Musikdrucke enthalten Motetten, Psalmen, 4 st. Lieder, etc. von ihm. Seine Kompositionen sind vielfach nur mit Benedictus gezeichnet."

Ten years after the appearance of the volume of Fétis's "Biographie des Musiciens," the publication of the registers of the guild of St. Luke (De Liggeren . . . der Antwerpsche Sint Lucasgilde, edited by P. Rombouts and T. van Lerius) revealed the evidence upon which M. de Burbure based his statement as to Benedictus Ducis. The entry in the Guild register is as follows (p. 83): "1515. Ende doen wordt Prince, meester Benedictus, organist." A foot-note, signed "Ridder L. de B," adds the following information:

"Meester Benedictus de Hertoghe op s'Hertoghe, in 't latyn Ducis, was in 1515, organist der kapel van de H. Moeder Gods, in O.-L.-Vrouwekerk. De rekeningen von O.-L.-Vrouwegulde aldaer behelzen het volgende nopens dezen kunstenaer: 1515. 'Betaelde den xxj julius, Benedict, onsen organist, van dat hy ons lange gedient hadde, ij Fl. x. sc. vlems, maken iii. Fl. xv. sc. Brab.—Item, noch betaelt Bendyct, den organist, op. ij jaren dat hy ons gedient heeft, twaelf Phillipus gulden, te weten van Lichtmisse xv^{c} xiij ende

xv^c xv., t'samen iij Fl. xv., sc. Brab.—Item, betaelt Benedyct, onser organist, den xvj february, ende dat voor synen loon dat hy ons lange gedient heeft, onde dat hy weckreysde naer Inghelant, i. Fl. x. sc. Brab."

It is rather surprising that no one should have pointed out that these entries merely call the organist-Prince of the Guild "Benedictus" or "Benedyct," and that both M. de Burbure and Fétis seemed to have jumped to the conclusion that he was Benedictus Ducis, transformed on no authority into a Netherlander called Hertoghs. As a matter of fact, I am able to show conclusively that this Benedict was neither Ducis nor Appenzelder, but an entirely different person. We have seen that in 1515 (or possibly 1516) the Antwerp organist received a final payment from the Guild of our Lady because he was about to leave for England. The Household Book of Henry VIII. (Nagel, "Annalen der englischen Hofmusik," p. 13) records the appointment on March 1, 1516, as organist to the King, of Benet de Opicijs, "to waite opon the king in his chambre at 33*s.* 4*d.* every month." That this Benedictus de Opiciis came from Antwerp is proved by a collection of wood-cuts, verses, music, &c. (without title-page) in honour of the Emperor Maximilian, which was printed at Antwerp in August, 1515, by Jan de Gheet (copies in the British Museum and the Town Library of Hamburg). On fol. A verso of this collection is a four-part, "Sub suum presidium" by "Be. de opi," and on fol. D verso the composer's full name —"Benedictus de Opitijs"—is given to a long four-part sequence, "Summe laudis O Maria." The Calendars of State Papers contain a few more entries referring to Benedictus de Opitiis in England. On January 23, 1517, there is a licence, granted at Westminster, "for Benedict de Ópiciis. To export 1000 quarters of wheat: not to exceed 6. 8 the quarter"; on November 12 in the same year a similar licence to export 1,000 quarters of wheat, not to exceed the same price; on May 26, 1518, a licence to import 350 tons of Toulouse woad or Vascon wine. There are also records in the King's Book of Payments of a payment in July, 1516, to "Benet de Opiciis, player at organs to wait on the King in his chamber, 4 months, £6. 13. 4" and in January, 1518, there is a payment of £22 to "Sigemonde Skeyf, an Almain, through Benet de Opiciis, for an instrument called a regall." The last mention made of him is in April, 1518 (Nagel, op. cit. p. 14), after which his name is no longer to be found in the lists of the King's musicians. Of his music the only specimen existing in English libraries is a copy of the four-part "Sub suum presidium," which was first printed at Antwerp in 1515; it occurs in a manuscript in the British Museum (Royal MS. II. E. XI.) dated 1516, and probably written for Henry VIII. and Catharine of Aragon; it is chiefly remarkable for its simplicity and for the absence of the intricacies to be found in the works of his English colleagues in the Royal Chapel.

With the above-quoted entries in the State Papers, Benedictus de Opitiis disappears from musical history. But before dismissing him it must be noticed that his singular name was borne by two other individuals who figure in English records. One of these—John de Opiczis or Opizis—was papal collector in England in 1429 and a prebendary of York in 1432; the other —Johannes Opicius—is known as the author of five Latin poems in praise of Henry VII., which are to be found in the Cottonian MS. Vespasian, B. IV.; the date of these is about 1497, so they come very near to the brief period when Benedictus de Opitiis was organist at the English Court. The name "de Opitiis" is peculiar; as a mere guess I should suggest that it is derived from the village of Opitter, situated some four kilometers south-east of Brée, in Limburg.

With the demolition of the Fétis-Burbure legend of the identity of Benedictus Ducis with the Antwerp organist of 1515, the question arises as to who was the "Benedictus" who, from 1532 to nearly the end of the century, figures so frequently in various collections of motets or chansons. And here one has largely to rely upon Eitner's "Sammelwerke," from which I gather that there are seventeen works, variously printed at Strasburg, Wittemberg, Nürnberg and Frankfurt between the years 1536 and 1568, which contain compositions distinctly stated to be by Benedictus Ducis. Against this (always from the same source) there are thirty-five (between 1532 and 1597) with compositions simply assigned to "Benedictus": the larger part of these are Antwerp and Louvain publications, but there are also some seventeen printed at Paris, Lyons, Augsburg or Nürnberg. A careful examination of these various works, copies of which are scattered in most of the great libraries of Europe, would probably result in the identification of some of the compositions of "Benedictus" with those of Benedictus Ducis, but, on the other hand, it is probable that these would be confined to the books published outside the Netherlands, where the name "Benedictus" seems to have been solely connected with the contemporary Benedictus Appenzelder. As to this person, M. van der Straeten, as already stated, has shown that his name does not necessarily imply a Swiss origin, since it was borne by a family living at Oudenarde. In vol. vii. of his great work on the musicians of the Netherlands the same author has given a facsimile of a motet in the Bibliothèque de Bourgogne at Brussels (No. 1166), printed on linen with an embroidered border, bearing the inscription:

"In gratiam serenissimæ, gratisissimæ D. Dominæ Mariæ Hungariæ, ac Boemiæ Reginæ, Inferioris Germaniæ gubernatoris, Dominæ suæ clementissimæ composuit Benedictus. Anno 1548."

M. van der Straeten also gives an extract from a manuscript at Lille, according to which, in 1551, "Benedictus maistre des enffans de cheur" was among the members of the Queen's Chapel who accompanied her to Spain. That this Benedictus was Benedictus Appenzelder is proved by the accounts of Jean de Gyn (between 1531-1533, 1535-1540), the treasurer of Mary of Hungary, quoted in Gachard's "Rapport . . . sur différentes séries de documents concernant l'histoire de la Belgique . . . conservées dans les Archives de l'ancienne Chambre des Comptes de Flandre à Lille" (Brussels, 1841, pp. 40, &c.):

"Les comptes du penninckmaistre [Jean de Gyn] de la reine Marie contiennent des détails qui ne se rencontrent pas dans ceux du maître de la chambre au denier de Charles-Quint. . . . Dans les mêmes chapitres sont désignés, comme maîtres successifs des enfants de la chapelle de la reine Marie, Me Jean Gossins et Me Benedictus Appezelders."

The identity of the "Benedictus" who was master of the children to Mary of Hungary with Benedictus Appenzelder is thus established, and by a new piece of evidence I am able to show that several compositions which have hitherto been assigned to Benedictus Ducis undoubtedly belong to his Flemish namesake. Quite recently the British Museum has had the good luck to acquire a copy of a printed collection of chansons by Benedictus Appenzelder, the existence of which was hitherto unknown to bibliographers. The work in question consists of a set of four oblong quarto part-books, the title-page of which runs as follows:

"Superius. | Des chansons a quattre parties, compos- | sez par M. Benedictus: M. de la | Chapelle de Madame la Regente, Douagiere de | Honguerie &c. | Avec grace et

privilege de limpe | -riale maieste de. III. ans. | Imprime en Anuers par nous Henry Loys & Jehan de Buys, demouront en | la Rue de la Chambre, en lenseigne du ieu des Eschietz. | Lan M.C.XLII. | Au mois Daoust. | "

The privilege of the Emperor Charles V. is printed at the beginning of the work; it is dated from Brussels on August 22, 1541, and grants to Henry Loys and Jehan Buys "exerceans le styl de musique, residens en notre ville Danuers" for three years the monopoly to "faire Imprimer toutes les œuures de musicque faictes par les maistres, nommees eu cestuy ottroy, tant messes mottes que chansons licites et honestes, et les liures qui en seront Imprimez." The terms of this privilege are rather singular, for no other "maistres" are named besides Henri Loys and Jehan Buys, so that it would seem as if the privilege was intended only to refer to their own compositions. Possibly, therefore, the publication of the chansons of Benedictus went beyond the terms of the grant and it may consequently have been repealed. Anyway the work is, so far as at present known, the only one issued by Loys and Buys. M. Goovaerts (Typographie Musicale dans les Pays-Bas, Antwerp, 1880, p. 16) has mentioned the existence of the privilege, though he dates it a year too soon, adding that Loys and Buys are "deux personnages qui sont restés entièrement inconnus" and that it would seem that they "n'ont jamais profité de cet octroi, car jusqu'içi personne n'a rencontré un volume qui porte leurs noms."

The following is a list of the contents of the volumes:—

1. De profondis.
   1. Du fond de ma pensée.
   2. Si ta rigueur.
   3. En Dieu me consolle.
   4. Que Israel en Dieu.
2. Viens tost despiteulx deconfort.
3. Cueurs desolez.
4. Voyant le cueur.
5. Considerant que par droicte mesure.
6. Contre raison pour taymer.
7. Estce raison queface desplaisir.
8. A vous me rendz comme celle.
9. Sans auoir faict nul desplaisir.
10. Pourquoy languir.
11. Se dire je l'osoie.
12. Amour et moy.
13. Tous loiaulx amoreulx.
14. L'autre iour iouer malloie.
15. En ce ioly mois de septembre.
16. Iay mis mon cueur.
17. Le printemps faict florir.
18. Nous sommes de loisir.
19. De moy auez le cueur.
20. Trop me dure la longue demeure.
21. Morir daymer a dame si iolye.
22. Gentilz galans compaignons.
23. Petite fleur cointe & iolye.

The importance of this collection will be at once gathered by the fact that of the twenty-three songs in it six (Nos. 5, 6, 8, 10, 11 and 23) are to be found in the Cambrai part-books which belonged to Zeghere de Male of Bruges, and which were ascribed by Coussemaker and Fétis to Benedictus Ducis and formed the basis of the belief that the last-named composer was a Netherlander. In the face of the newly-discovered printed collection of 1542 (the same date as that of the Cambrai manuscript), it is hardly going too far to conclude that the rest of the compositions of "Benedictus" in the Cambrai manuscript are also by Benedictus Appenzelder. These are nine in number, and include the lament for Josquin, "Musa Jovis ter Maximi," long ago ascribed to Appenzelder by Burney. Van Maldeghem (Trésor Musical, 1878, 1879 and 1882) printed a number of compositions under the name of Benedictus Hertoghs: the 1542 "Chansons" prove that at least two of these, "Considerant que par droicte mesure" and "Petite fleur," are by Benedictus Appenzelder. He also gives "Musa Jovis" to "Hertoghs," and probably the rest of his selection are really by the choirmaster of Mary of Hungary. From the contents of the 1542 "chansons" we are able to identify two more compositions ascribed to Ducis in Eitner's "Sammelwerke." These are "Se dire je l'osoie," which seems to

have been very popular, since it was first printed in the "Selectissimae . . . Cantiones" issued at Augsburg by Melchior Kriesstein in 1540, and was included in the many editions of Phalèse's "Septiesme Livre des Chansons Vulgaires," which appeared from 1560 until well into the 17th century. The second chanson in Eitner's list which belongs to Benedictus Appenzelder is "Le printemps faict florir," first printed in Attaingnant's "Chansons Musicales" at Paris in 1533. A "De profundis" by Benedictus in the "Tomus Secundus Psalmorum Selectorum," published by Petreius at Nürnberg in 1539, is probably by Benedictus Ducis, for that work only contains Latin compositions: the "De profundis" of Benedictus Appenzelder in the 1542 book is a French paraphrase of the psalm.

To sum up the result of the above attempt to throw light on the question which heads this article. It would appear that there were three composers in the 16th century known by the name of Benedictus: (1.) Benedictus de Opitiis, who in 1515 was organist of the Chapel of the Mother of God in the Cathedral of Antwerp and Prince of the Guild of St. Luke. In 1516 he came to England, where he was organist to Henry VIII. He was in England in 1518, after which he disappears. (2.) Benedictus Appenzelder, probably a Netherlander and pupil of Josquin Desprèz. He succeeded (some time between 1531 and 1540) Jean Gossins as Master of the Children in the Chapel of Mary of Hungary, Regent of the Netherlands, a post he still held in 1551. In 1542 he published at Antwerp a collection of chansons for four voices; his compositions, generally only ascribed to "Benedictus" alone, though in Susato's "Liber Quartus Ecclesiasticarum Cantionum quatuor vocum" (Antwerp, 1554) given with the name "Benedictus Appenzeller," are mainly to be found in Flemish and French collections of the 16th century, though a few may have found their way into German "Sammelwerke." He is the composer of six (and probably of all) the songs ascribed to "Benedictus" in the Cambrai manuscript. (3.) Benedictus Ducis, probably a South German composer, whose surname has been turned into "Dux," "Herzog" or "Hertoghs" without any good authority. I should suggest that it is derived from the small town of Dux or Duchovcov, near Teplitz, in Bohemia. He was the composer of "Harmoniæ in omnes Odas P. Horatii et plura alia carminum genera, tribus et quatuor vocibus, in gratiam juventutis Ulmensis," published at Ulm in 1539, no copy of which is known to exist. His compositions are solely to be found in German collections of the 16th century, between 1536 and 1568.

Mitteilungen über eine in Jena aufgefundene mutmassliche Jugendsymphonie Beethovens.

By Prof. Dr. FRITZ STEIN, 7 Lutherplatz, Jena. University Music-director. President of the Local Branch Jena, Int. Mus. Society.

(For English abstract see p. 73.)

AUSZUG.—Auffindung der aus dem Ende des 18. Jahrhunderts stammenden Stimmen einer Symphonie in C-dur im Archiv des "Akademischen Concerts" zu Jena (gegründet 1769).—Bibliographisches.—Gewicht der auf zwei Stimmen sich findenden Aufschrift: "Louis van Beethoven" resp. "Symphonie von Bethoven" (*sic*) in methodischer Hinsicht.—Musikalische Beziehungen zwischen Bonn und Jena—Vor seiner "ersten" Symphonie hat sich Beethoven bereits mit symphonischen Arbeiten versucht.—Nachrichten hierüber.—Analyse des Werkes.—Instrumentation und Thematik beeinflusst durch die "Mannheimer Symphonien." — Deutliche Anlehnung an Mozart. Haydn'sche Züge.—Spezifisch Beethovensches Gepräge tragen die Einleitung, Stellen des ersten und letzten Satzes, das Trio und vor allem die schöne Coda des Adagio.—Mit grösster Wahrscheinlichkeit kann die musikalisch heute noch wertvolle Symphonie als in der letzen Bonner, eventuell in der ersten Weiner Zeit des Meisters enstandenes Jugendwerk Beethoven's behauptet werden. Vorführung am Klavier.

La Sonata Italiana per cembalo nella prima metà del settecento e i concerti di Giovanni Platti (1740).

By FAUSTO TORREFRANCA, 132, Principe Umberto, Rome. Editor of the "Rivista Musicale Italiana," Turin.

(For English abstract, see p. 74.)

SOMMARIO.—Le origini dello stile strumentale moderno sono attribuite all' influenza di Ph. E. Bach o dello Stamitz. Ambedue le opinioni sono erronee. Tale stile devesi—già prima del 1740—ai cembalisti veneziani e si ricollega precedentemente al concerto del Vivaldi, Valentini ecc., e successivamente a Bach figlio, i Mannheimer, Schobert, Chr. Bach, Mozart. L'autore ha scoperto una ricchissima letteratura per cembalo, dove primeggiano Galuppi e Rutini, ma specialmente un compositore sinora ignoto: Giovanni Platti (a Würzburg, 1740, notissimo in Germania). Confermano questa nuova verità storica quattro concerti ignoti persino allo Schering, che si comunicano. Modernità di stile, ampiezza di forme, caratteristiche ritmiche ed armoniche li rendono i più importanti dell'epoca, sopratutto perchè precedono storicamente Ph. E. Bach e Graupner. Certi errori storici dipendono: (1.) Dal metodo attuale—fondato sui *records* delle novità techniche; (2) Dal pregiudizio formalistico (forma-Sonata). Ogni epoca va studiata stilisticamente, nel complesso espressivo, non tecnico.

Section II.—Ethnology.

Sectional Chairmen: Dr. Jules Ecorcheville (Paris), Geh. Reg. Rat Prof. Dr. Max Friedländer (Berlin), Dr. Tobias Norlind (Tomelilla).

Sectional Vice-Chairmen: Sir Ernest Clarke (London), Dr. F. G. Shinn (Sydenham).

Violinists and Dance-Tunes among the Swedish population of Finland towards the middle of the Nineteenth Century.

By OTTO ANDERSSON, 1, Skeppsredaregatan, Helsingfors. President of the Swedish Folklore Society, Secretary of the Local Branch Helsingfors, Int. Mus. Society.

(For abstract, see p. 53.)

The Swedish country population in Finland, which is settled along the west and south coasts and in the archipelago, and which amounts to more than an eighth of the total population of Finland, has long displayed a high musical culture. The music of the people has here come to a rich fruition, which reached its zenith about the middle of the last century. In addition to the numerous and beautiful folk-songs of the common Scandinavian types, instrumental music has been largely cultivated at festivals, and particularly as an accompaniment to dancing, which is one of the principal entertainments of the population. This music is usually executed by quite unschooled peasants, who, thanks to a manifest musical talent and to assiduous self-training, become veritable popular artists. The violinists among the class mentioned and the principal varieties of their dance-tunes form the subject of the following pages.

While in Sweden the hurdy-gurdy occupies the rank of a national instrument, like the kantele among the Finns, the Swedish country population in Finland has not adopted either of these instruments, but has chosen instead the violin. This noble and difficult solo-instrument connected with artistic music was used among the people in the period indicated by the title. In many parishes sometimes as many as fifteen or twenty persons one after another, or several together, performed the music at the dancing parties. Besides the violin, the clarinet was also played with great skill. When several violinists played together, some of them played first, others second fiddle. In some parts of the country people also had a violoncello. The music performed by such a combination of violinists unacquainted with notes may yet, in a certain manner, claim the right of being called "orchestral music." As a tune generally required but few harmonies and the first violin was played with skill, music satisfying even exacting critics was sometimes performed. To-day people have again begun to encourage and to train these country orchestras.

The professional country violinists were often distinguished by the qualities of a true artist: a striving for the highest possible technical skill, sincere devotion to their art, and a consciousness of its sublime character. It might even be said that the free and impetuous temper which often characterizes a born artist was to

be found in these musicians. A good many of them indeed lived rather irregularly, and the consequence was that in some places the population, and particularly religious-minded people, unjustly condemned dancing and music altogether because of the life of one or two violinists.

The strong propensity of the young peasant for music has often found the most tragic expression. Once it happened that a boy in Österbotten went mad because he was not allowed to study music, and in his old age he still wanders from farm to farm, playing the tunes of his youth. The fact that several violinists, in spite of defects and injuries to the fingers of the left hand, have attained to an admirable skill testifies to an excellent musical talent. One of the foremost violinists in Österbotten at the present day uses only the second, third, and fourth fingers, because his first finger was hurt in early childhood. His playing in different "positions" is extraordinarily interesting. Many violinists again do not use the second or third finger; and very numerous are those who never use the fourth finger. The melody is naturally influenced by these peculiarities of playing; but often the violinist has attained such skill that the listeners, and particularly those who are uninitiated, suspect nothing. It should also be mentioned that some violinists manage the bow with the left hand, holding the violin with the right. The country violinists have generally been taught as children by some old and renowned professional violinist, who, for services rendered, has taught the boy in return how to manage the instrument, along with a number of melodies. This training from apprenticeship to mastership may in some respects be compared with that of the Meistersinger in former days.

The most eminent of the country violinists of the period under mention enjoyed a very great consideration. They were known and appreciated everywhere. Even in the smaller towns music—excepting chamber-music, which was well cultivated at that time—was often performed by country musicians coming from the neighbouring villages. About these performers, who could so easily amaze the peasants by their skill, a multitude of tales and traditions arose. Sometimes it was said that a violinist had learned his art from the Old Man of the Sea, sometimes that the Devil had taught him the tunes. The violinists indeed fully deserved their reputation. They kept in mind hundreds of melodies, which they learned by ear. And the great skill and musical taste which they threw into their playing are not only to be observed in those few performers remaining from that time who are still living, but also and particularly in the melodies noted down.

As a violinist was seldom able to earn his living by his art alone, he generally pursued a trade at the same time. As a peculiar fact it may be noticed that in Österbotten the violinists for the most part are smiths. Whether this is to be explained by the connection between the rhythmic musical art and the rhythm in their work has not yet been determined. It should however be remembered that as early as in the Icelandic tales, we find music or poetry and smithing represented in the same person.

The folk-songs were generally sung by the whole people, and may thus be considered as representing a general musical level, taste, power of melodic design, &c. The instrumental music, on the contrary, represents a more selective form of popular art. The individual element is here of more importance than in the folk-song. The violinist re-models the melody consciously or unconsciously according to his own taste. He may even adapt it to different occasions. Frequently he has to keep his own stock of variations, no one having patience enough to learn the music carefully by ear, and everybody varying the tunes as he likes. Thus there were hardly ever to be found two

violinists playing a tune in the same way. However, the variations of a tune were rather more faithfully preserved in those cases where a violinist, so to speak, had formed a school, and each of his adherents tried, therefore, to adopt the manner of his master. It has been thus with such of our peasant families—and they are very numerous—where the performance of music and interest in it have descended from generation to generation. These violinist families afford the most striking evidence of the influence of popular music on the musical development of a whole nation.

The dance-tunes themselves have been generally characterized by a great variety of form. At the great festivals, when people dance both day and night, the tunes become more and more rich and variegated as the dancing goes on. The prevailing scales do not change very much. Most of the melodies in the major key are in G major or D major; less frequent are those in C major, F major, B flat major and A major; and only exceptionally do we find E flat major and E major. Melodies in the minor key are rather common in some parts of the country; those in D minor and G minor are most frequent; in a few cases A minor is to be found. The minor modes are characteristic of the population in the north of Finland, while melodies in B flat major have been frequent in the south of the country and on the Åland Islands. As I showed in 1909, at the Third Congress of the Society, in Vienna, the ancient modes are also to be found in the dance-tunes; although it has been observed that tunes played on the violin may approach these modes, only because of the difficulties which the violinists have with their often mutilated fingers in catching shortened fifths and half-steps between the third and the fourth fingers.*

The principal forms of the dance are the polska and the minuet. The former in some parts of the country is called "trinddans" or "runddans." These names are probably older in Finland than the name of polska, which seems to be borrowed from the Polonese, a dance imported into Sweden from Poland and presenting a great likeness to the polska. The question of the origin and development of the polska tunes cannot be examined now. It is sufficient for my present purpose to prove the close relationship between the polskas and the old Swedish singing or dancing games, which formerly were so common among the country people in Finland. Sometimes the same tune is found in one region as a dancing game, and in another as an instrumental polska. The polska tunes, however, often retain a primitive four-lined text, even when they are not used as singing games. Owing to this fact we may suppose that from singing games the dance tunes have been transformed into instrumental tunes, and that therefore these dances, in spite of their name, belong to an older form of dance which has been preserved within the Swedish territory.

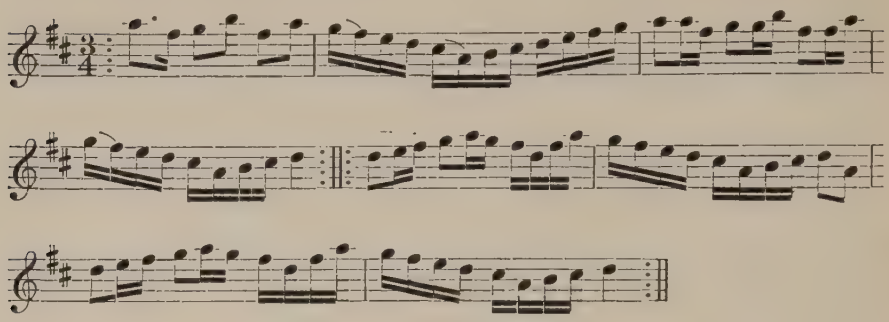
The polskas generally form a period of two movements. With regard to the rhythm, most of them belong to the sextondedelspolska (sixteen-part polska). In Sweden the polska has been subjected to a close study by several authors, who distinguish three types: åttondedels-polska (eight-part-polska), sextondedels-polska and triol-polska.† The structure is rather variable. Sometimes the first and the second movement contain four parts each. Sometimes the first movement has four parts, and the second movement six parts, or *vice versâ*. I here give some specimens of the polska, indicating the name, the birth-year and the domicile of the violinist.

---

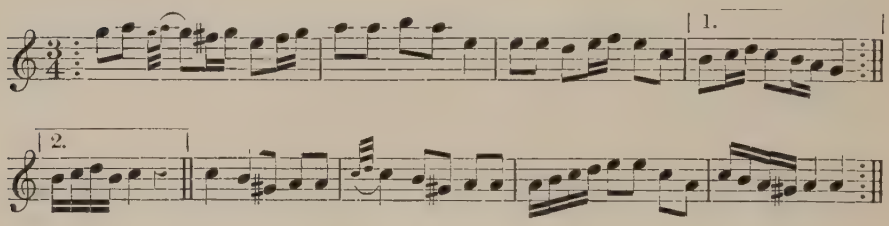
* Kongress-Bericht der III. Kongress der Internationalen Musikgesellschaft, p. 264. Wien, Artaria & Co.; Leipsic, Breitkopf & Härtel. 1910.

† Valentin: Schwedische Volksmelodien, p. 49.

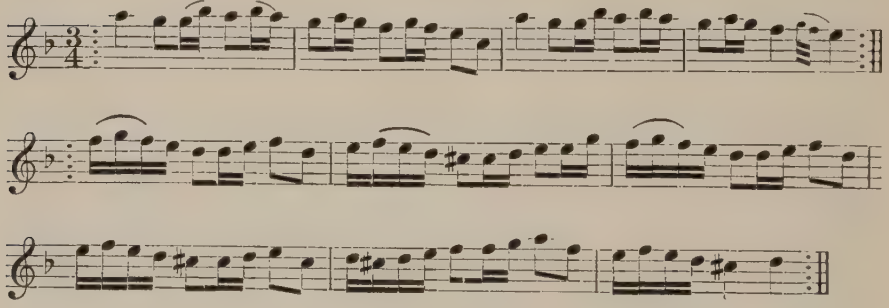
1. Gustaf Öman, fro 1815, Åland.



2. Josef Krockbâck, 1842, Österbotten.



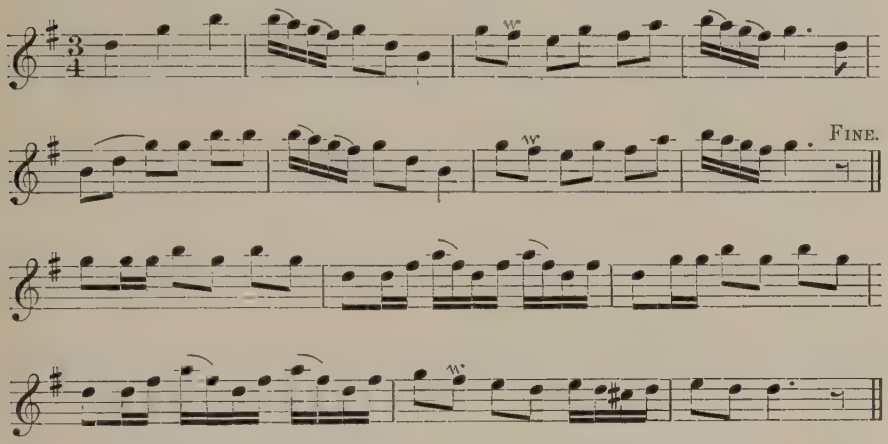
3. K. J. Fagerström, 1868, Nyland.



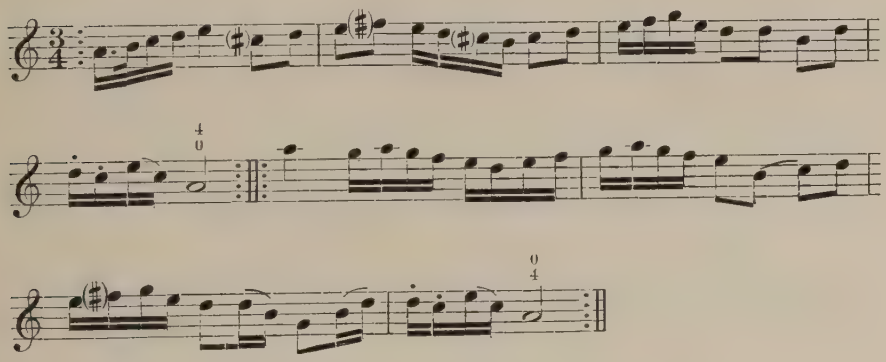
The minuet, that old French dance which as early as in the 17th century went the round of Europe, still exists to-day as a popular dance in the northern parts of Finland. Here it has left a number of melodies, which have a strong likeness to the minuets of instrumental music, but which at the same time bear the common stamp of popular music. The dance, though still retaining the principal features of its primitive form, has been subjected to many alterations

which would afford materials for extensive study. The frequent appearance of the minuet in these regions is all the more interesting as this dance seems to have gone totally out of use in other countries.

4. Jakob Högdahl, 1838, Österbotten.



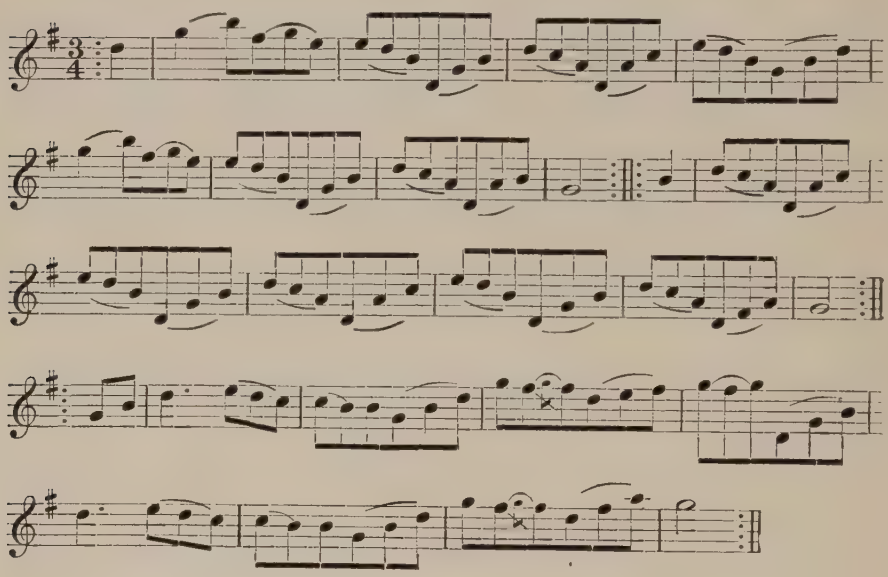
5. Johan Johansson, 1853, Österbotten.



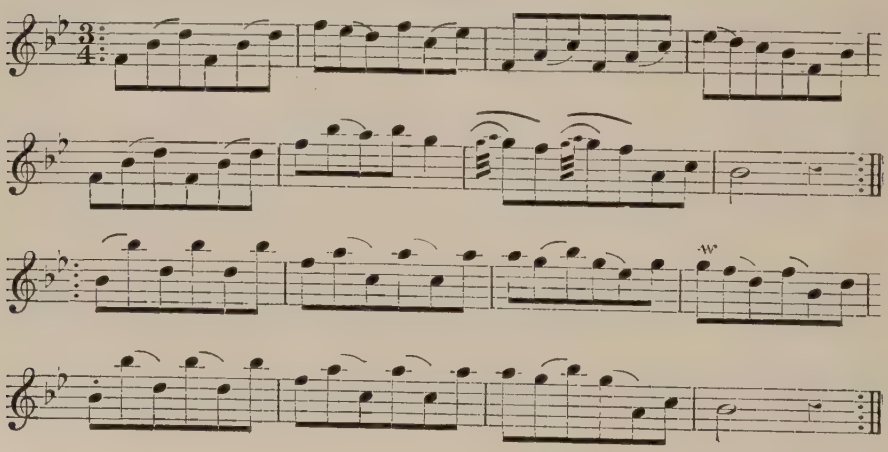
Among the other forms of dancing at the period under review the first place was occupied by the waltz. This dance, which was introduced as a social dance among the higher classes at the beginning of the 19th century, very soon reached the people. In the waltz tunes the violinist often displayed a most admirable skill in managing the bow, utilising the multitude of possibilities for

the development of phrasing. The oldest of our waltzes bear a striking resemblance to the well-known Tyrolese waltzes, as will be seen from the following examples :—

6. Ernst Ljunggren, 1855, Åland.



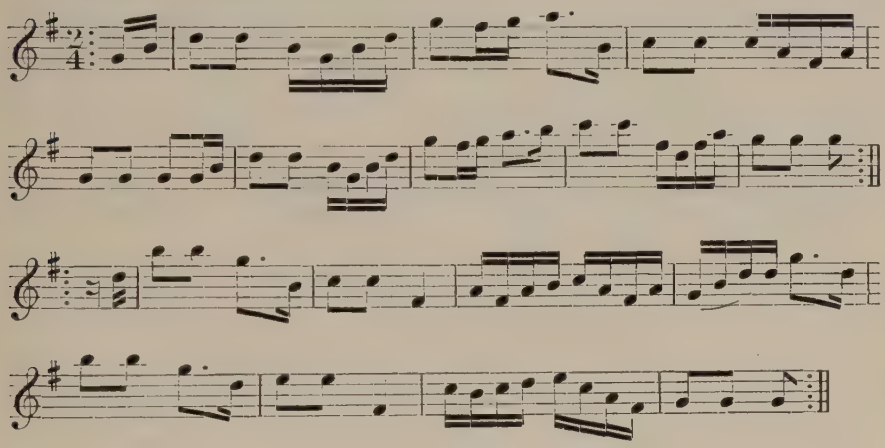
7. Erik Wilh. Söderberg, 1844, Åland.



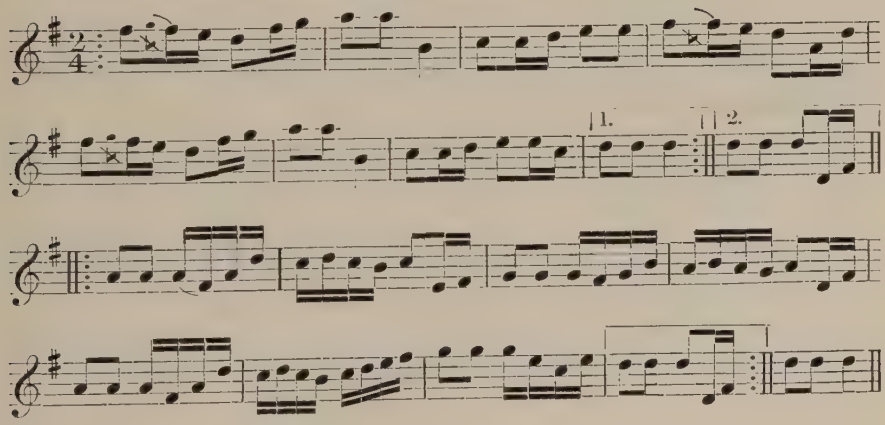
There were still two longer dances of very common occurrence and containing a great number of figures, namely, kadrilj and purpuri. Engelska (English) and Schottis or skottska (Scottish) also occur, but they were later

on almost wholly supplanted by the polska, which towards the end of the century became predominant at the dancing parties. The Schottis, which as early as in Bach's time seems to have been used as a peasant dance in Germany,* was once very popular. Of the Schottis tunes, which have been noted down in great numbers, I give the following specimen :—

8. Evert Silander, 1834, Åland.



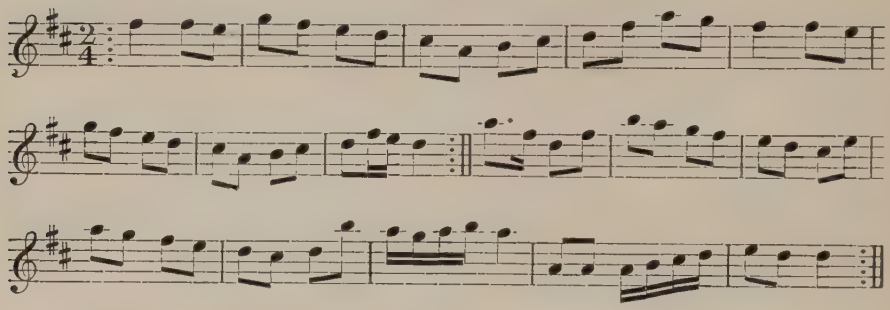
9. Johan Petter Ragvals, 1858, Österbotten.



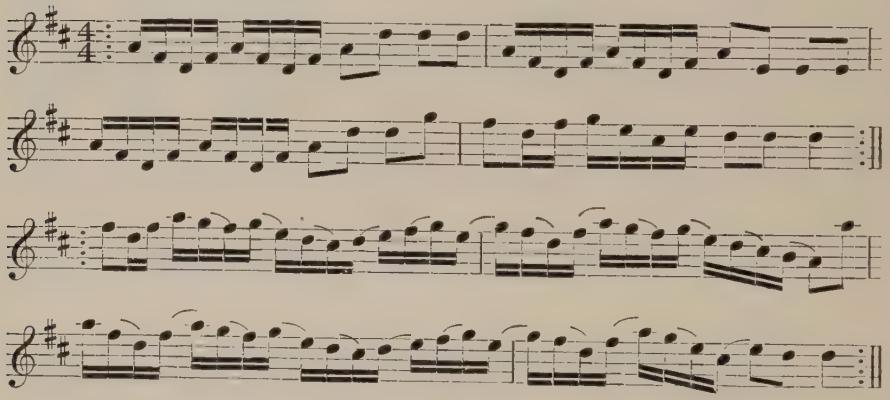
The English occurred in several variations : fyra man engelska (four men English), nie man engelska (nine men English), &c. The melodies are exceedingly interesting, and, owing to their lively character, very popular.

* F. M. Böhme : "Geschichte des Tanzes in Deutschland." Leipsic, Breitkopf & Härtel. 1866.

10. Jonas Röj, 1832, Österbotten.



11. Adolf Wikström, 1847, Kimito.



Many of the special effects of trained violinists, such as harmonics and pizzicatos, &c., are often accurately and skilfully used by the country violinists above described. In a polska, for instance, the song of the swans is expressed by the notes D, G, H, harmonic on the G-string. In another, three pizzicatos represent "three jolly fellows from the limping village." Sometimes the tunes form a kind of programme music, affording a specimen of the art of characterization. As themes for this kind of music we find quarrels between wife and husband, incidents in the calling home of cattle from the pasture, &c.

The dance-tunes of the Swedish country population in Finland have been collected and noted down during a long succession of years by the Swedish Literary Society in Finland. For this Society I have noted down about 2,000 dance-tunes from 100 violinists. During the last few years collections of phonograph records have also been made, which are kept in the archives of the Society of Brage. This Society is itself actively working for the revival of instrumental music among the Swedes of Finland, particularly by arranging competitions for playing and by publications. Finally, it seems a period of renaissance has now commenced, both for good violin music and for those excellent old dance-tunes which once were not far from being extirpated by the accordion and other vulgar instruments.

Die Musik in den Märchen und Mythen der verschiedenen Völker.

By Dr. ERWIN FELBER, 15 Arenbergring, Vienna. Writer on musical history.

(For English abstract, see p. 57.)

AUSZUG.—Das steigende Interesse an primitiver Musik lässt es als wünschenswert erscheinen, auch ihrer Aesthetik näher zu treten. Zum Studium der Aesthetik irgend einer Epoche genügt es nicht, ihre Werke kennen zu lernen, die vielfach nur historisches Interesse haben, wir benötigen auch die Urteile von zeitgenössischen Schriftstellern und Laien, die die Werke auch gefühlsmässig erfassten. Umsoweniger genügt zur aesthetischen Würdigung der primitiven Musik die Kenntnis der Schöpfungen deren Zahl im Abnehmen, mit fremden Idiomen durchsetzt, durch den Phonographen psychisch verfälscht ist. Hier ist man umsomehr auf die Äusserungen über das Wesen und die Wirkung der Musik angewiesen, die sich am ursprünglichsten in Märchen und Mythos erhalten. Motive, die sich, von Varianten abgesehen, bei verschiedensten Völkern finden, können wir, mit kritischem Geiste geprüft, als älteste Bestandteile musikalischer Aesthetik feststellen. Eine vergleichende Analyse von musikalischen Motiven und deren Varianten in Mythos und Märchen ist Gegenstand dieses Referates.

Wenn wir in das grosse Land des Mythos und Märchens eindringen, das uns schon als Kindern so lockend und grauenvoll erschien, so nehmen wir mit Erstaunen wahr, dass wir einer relativ geringen Anzahl von Motiven gegenüberstehen, die in feinen Schattierungen und allen möglichen Ausprägungen bei den verschiedensten Völkern wiederkehren. Diese merkwürdige Erscheinung der annähernd gleichen Motivbildung bei Völkern von verschiedenster physischer Beschaffenheit und geistiger Veranlagung erklärt sich aus der Tatsache, dass der Mythos und sein jüngeres Geschwister das Märchen, beide aus der gleichen Quelle schöpfen, beide der Beobachtung Personifikation und symbolischen Deutung der astralen Phänomene entsprungen sind. Die neuesten Ergebnisse der Mythologie führen den Mythos direkt auf den Mond zurück, auf seine verschiedenen Gestalten im Wachsen und Abnehmen, auf sein Liebesverhältnis zur Sonne, auf die Bilder, die in ihm zeitweilig auftauchen und wieder verschwinden. Erst in zweiter Linie sind Gewitter, Traumvision und Dämonismus von Einfluss auf die Mythenbildung, die lokalen Verhaltnisse wirken modifizierend ein, die Möglichkeit der Mythenwanderung darf bei der Erklärung eines Motivs nicht übersehen werden.

Unter den ständig wiederkehrenden Motiven finden sich nun auch einige, die für die Musikwissenschaft von Interesse sind, wir erfahren hier die Lösung, welche die Frage nach dem Wesen der Musik im Volksbewusstsein gefunden hat, wir erhalten hier Aufschlüsse über den Ursprung, den Zweck und die Wirkung der Musik, die wir als willkommene Erweiterung der Psychologie und Aesthetik unserer Wissenschaft begrüssen dürfen. Bei der Beantwortung dieser Fragen nach dem Wesen der Musik, müssen wir uns zunächst einige andere Fragen aufwerfen, die das Kriterium für die Verwendbarkeit eines Motives bilden. Und zwar: ist das Motiv echt musikalisch oder ist die Musik erst nachträglich mit einem Motiv verquickt worden oder bietet sie gar nur ein Ersatzstück für einen früher ausgeschiedenen, nicht musikalischen Bestandteil. Ursprünglich musikalisch ist z. B. das Motiv von Zauberinstrumenten: Geigen, Pfeifen, die den Hörer unwiderstehlich zum Tanze oder zur Nachfolge zwingen, wie die Glöckchen in der "Zauberflöte" oder das Horn im "Oberon." Eine nur nachträgliche Ausschmückung bedeutet, wie uns die Vergleichung lehrt, das Musikalische im Orpheus oder Arionmythus. Die Tatsache, dass Orpheus in die Unterwelt eindringt, um seine tote Gattin Eurydike zurück zu gewinnen,

hat nichts mit Musik zu tun. Das damit verbundene Motiv, dass Orpheus mit seinem Gesang selbst den finstern Gott der Unterwelt ergreift, ist erst später hinzugetreten.

Auch Izanagi in Japan folgt der Gattin in die Unterwelt und sie willigt ein, zurückzukehren, unter der Bedingung, dass er sich nicht umsehe. Der Gott entzündet jedoch mit seinem Kamme Licht, d.h. er berührt sie und verliert sie darauf. In der Südsee will ein Mann seine Frau aus der Totenwelt zurückholen, aber sie weicht ihm aus, indem sie immer neue Gestalten von Vögeln annimmt. Urwasi liebt den Pururavas unter der Bedingung, dass sie ihn nie nackt sehe. Durch die List der Gandharven, die das Schaf und die zwei Widder vom Lager der Liebenden rauben und den darüber entsetzt vom Bette aufspringenden Pururavas durch einen Blitzstrahl grell beleuchten, sieht sie ihn doch und muss nun scheiden. Es ist immer die Bedingung, die Gattin nicht anzusehen, nicht anzurühren, das Gefäss in dem sie verschlossen, nicht zu öffnen. Die Feuerentzündung ist der Sonnenaufgang, durch den die zur Nachtzeit eng vereinigten Welteltern Himmel und Erde gleichsam getrennt werden. Verwandt damit ist auch, dass Lohengrin scheiden muss, da Elsa seinen Namen und seine Art erfahren will.

Auch im Arionmythus ist die Musik nichts Wesentliches. Arion wird von den Matrosen am Leben bedroht, da spielt er noch ein letztesmal auf seiner Kythara springt dann ins Meer und wird von einem Delphine auf dessen Rücken ans Land getragen. Man ist hier versucht das post hoc—Saitenspiel und Rettung durch den Delphin in ein propter hoc umzudeuten. Tatsächlich findet sich dieser Mythus ohne Musik bei allen möglichen Völkern. Auf Magadaskar-soll Rasoanor, der Sohn eines mächtigen Königs, heiraten, weist dies jedoch zurück, da er die Frau eines weit übern Meer regierenden Fürsten liebt. Er lässt nun für die Meerfahrt Boote bauen, sein Vater sie wieder verbrennen, um ihn an seinem Vorhaben zu hindern. Da stürzt sich der Königssohn in die Flut, um schwimmend das ferne Gestade zu erreichen, ein Walfisch nimmt ihn auf den Rücken, trägt in in 3 Monaten an das ersehnte Ziel, er gewinnt die Geliebte und erreicht mit ihr im Boote die Heimat. Im schwedischen Märchen wird der Jüngling von einem Walfisch durch das Nordmeer in das Land der ewigen Jugend getragen. Dasselbe Motiv findet sich auch in den Mädchen-angelmythen Japans, Indonesiens, Laplands. Oft gelangt man auch mit Hilfe des Fisches in das Jenseits.

Orpheus und Arionmythus wären also Beispiele für eine "nachträgliche" musikalische Ausschmückung. Nun gibt es auch Märchen, in denen die Musik an die Stelle eines älteren Motives tritt oder dessen Variante bildet. So wenn sich z. B. die Tochter vom heimkehrenden Vater ein singendes, klingendes Löwenäckerchen—Lerche—erbittet, in einer anderen Fassung wieder ein Nusszweiglein oder eine Rose oder eine goldene, eine singende Rose oder 3 Rosen auf einem Stiel. Damit verwandt ist vielleicht auch der sprechende und tanzende Apfelbaum, der singende, der goldene, der lachende Apfel im neugriechischen Märchen. Im griechischen Märchen Sonne, Mond und Morgenstern wünscht sich ein Mädchen, einen Zweig, der Musik macht. Ihre zwei Brüder erwerben ihn durch Tötung der zwei Drachenwächter, aus dem Zweige wurde ein Baum, der flötete ohne Unterlass und trug jeden Morgen eine Schüssel voll Edelsteine. In letzter Linie sind alle diese Bäume Varianten vom "singenden klingenden Weltenbaum," der wieder mit dem "singenden Memnon" verwandt ist.

Wenn wir nun auf die Wirkungen der Musik übergehen, so ist die häufigste und natürlichste die Bewegung. Zunächst die seelische, aber auch körperliche Bewegung, die sich bis zum rasendsten Tanze steigert. Nicht nur

Menschen tanzen, sondern auch Tiere und selbst Steine. Orpheus lockt mit seiner Lyra Tiere, Bäume und Felsen herbei. Den Ragas—indischen Melodie-Typen—Mahedas und Parbutis gehorchen Menschen und Tiere und auch die unbelebte Natur können sie in Bewegung setzen. Der musikkundige Diener Quai des chinesischen Kaisers Tschun, angeblich 2300 vor Christus, rühmte sich, dass wenn er sein King ertönen lasse, sich die Tiere vor ihm versammelten und vor Freude bebten. Der persische Derwisch im Papageienbuche, dessen Laute die Venus und dessen Pauke die Sonne ist, singt so ungestüm, dass der Erde Tempel und was in ihr lebt, davon erbebt und sich bewegt. Im finischen Epos Kalevala spielt Weinemoinen die Kanthele und alle lebenden Wesen in Luft, Erde und Wasser eilen herbei um seinem Spiele zu lauschen. Allen treten Tränen in die Augen und seine eigenen Tränen rollen ins Wasser, wo sie in bläuliche Perlen verwandelt werden. Der Sänger Horant in der Gudrunsage fesselt nicht nur Menschen, Gesunde wie Kranke, sondern auch die Waldtiere verlassen ihre Weide, die Würmer im Grase, die Fische im Wasser verlassen ihre Bahn. Die Waldweiber in der Schweizersage singen so schön, dass darüber die Waldtiere schweigen. Dieselbe Wirkung erzielen die schönen Frauen, die sich auf den Waldwiesen unweit Brugg im Aargau einen Lustgarten angelegt hatten. Der Musik der Wachletejungfrauen müssen selbst kleine Kinder blindlings folgen und im schwedischen Lied spielen bezaubernde Sänger die Rinde vom Baum, die Hindin aus dem Wald, das Kind aus der Mutter, das Auge aus dem Nacken. Das armenische Märchen kennt einen Riesen, der so bezaubernd die Schalmei spielt, dass Menschen und Tiere, Berge und Wälder zu tanzen anfangen. Man erinnert sich an den singenden Simson. Selbst der König, der sich weigert, dem Riesen seine Tochter zur Frau zu geben, muss seinen Wunsch erfüllen, um nur vom Tanze ablassen zu können. Auch der starke Hans ist eine Art Simson. Er besitzt die Körperkraft des ihm verwandten Herakles und singt so schön, dass das Mädchen wie von Sinnen kommt. Der Linde-Geiger am Ruckfelde geigt so ergreifend, dass sich der Würlinger Bauer besinnungslos tanzt und darauf der beste Tänzer im Lande wird. Der nordische Ström Karl hat elf Weisen, von denen man zehn singen darf. Die elfte gehört dem Nachtgeist, bei deren Ton beginnt alles zu tanzen. In dem Grimmschen Märchen werden der Wolf, der Fuchs und das Häslein durch das Gefidel des wunderlichen Spielmanns in die Falle gelockt. Auch die Indianer besitzen einen solchen Schlaukopf. Ein Tanzmeister verspricht den Enten, sie einen Tanz zu lehren, den jetzt die Seelen im Himmel tanzten, nur müssten sie die Augen schliessen; inzwischen schlägt er eine nach der andern mit dem Knüppel tot und steckt sie in den Sack. Nur ein kleiner Teil merkt schliesslich den Betrug und kommt lebend davon. Im dänischen Märchen Jungfer Lene von Sönderwand bläst die Frau eine Pfeife, da kommen die Vögel von allen Enden der Welt herangeschwirrt, sie stosst nochmals in die Pfeife, da kommt der grosse Adler herangesaust und gebraust. In einem anderen dänischen Märchen—des Königs Kapital—setzt der Bursche die Hirtenpfeife an den Mund, da kommt das Ungeheuer mit den zwölf Köpfen, das die zwölf Jungfrauen verschlingen will, er berührt es mit dem Schwerte und da zerplatzt es.

Amphions Lyra zieht die Steine herbei, die sich durch seinen Gesang architektonisch gliedern und zur Mauer Thebens zusammenwachsen. Eine Art Gegenstück dazu scheint es mir, wenn nach drei Posaunenstössen die Mauer Jerichos in Trümmer sinken, was freilich auch durch die Wucht der Stösse erklärt werden kann. In Grimm'schen Märchen, "der Ranzen, das Hütlein und das Hörnlein" besitzt letzteres die Fähigkeit, dass alle Mauern und Festungswerke, endlich alle Städte und Dörfer über Haufen fallen, wenn darauf geblasen wird. Mit Hilfe des Hörnleins wurde ein armer Bursche König über das ganze Reich.

Bekannt ist das Grimm'sche Märchen vom Juden im Dornbusch mit seinen manigfaltigen Varianten. Der Jude ist Wuotan, entstanden durch etymologische Umdeutung von Wut in Jud. Ein guter Knecht erhält von einem kleinen Männlein zum Lohne für seine Gutmütigkeit drei Gaben: ein Vogelrohr mit dem man unfehlbar zielt, eine Fidel nach der alles tanzen muss und die Fähigkeit, dass ihm niemand eine Bitte abschlagen könne. Er lässt nun den Juden, der im Dornbusche den erlegten Vogel sucht wie rasend tanzen, deshalb soll er an den Galgen kommen, da spielt er neuerdings auf, worauf alle mithüpfen und der Richter ihm in seiner Todesangst das Leben schenkt. An Stelle der Juden kann auch ein klosterentlaufener Mönch treten. Ein armer Hirte erhält—Volksmärchen aus Frankreich in den Jahrbüchern für romanische Literatur V., 1-25, 1863—von einer gütigen Fee eine Flöte, nach deren Klang alle tanzen müssen. Da lässt er den verhassten Maire tanzen, der im Dornbusch einen geschossenen Vogel sucht. Zur Strafe dafür soll er gehängt werden, da bläst er, schon auf der Leiter, noch einmal und dadurch gelingt ihm die Rettung. Auch hier begegnen wir dem Zauberinstrument, dem Tanz im Dornbusch und der Errettung vom Galgen. Eine Variante findet sich auch in den finnischen Märchen bei Schreck. Ein Junge will trotz des Verbotes seines Vaters ein Birkhuhn schiessen, dieses flattert immer weiter und führt ihn immer tiefer in den Wald. Hier rettet er einem von Wölfen verfolgen Unhold das Leben, dieser lädt ihn in sein Haus und überreicht ihm zum Abschied eine Stute und als Draufgabe noch eine Kanthele (zitherähnlich) eine Fidel und eine Flöte mit den Worten: Solltest du irgend einmal in Gefahr geraten, so spiele die Kanthele, erscheint keine Hilfe, so streiche die Fidel, kommt auch da noch keine Hilfe, so blase die Flöte, dann erhältst du gewiss Beistand. Durch den Rat der Stute wird er des Königs Stallbursche, mit ihrer Hilfe vollbringt er verschiedene Taten, zu denen er durch die Verleumdung des alten Stallburschen gezwungen wird. Trotzdem soll er gehängt werden, da er dem König angeblich nach dem Leben trachtet. Da bittet er um die Gunst, noch einmal auf der Kanthele spielen zu dürfen. Alle beginnen zu tanzen, so dass die Hinrichtung auf den nächsten Tag verschoben wird. Diesmal spielt er auf der Fidel, der Erfolg ist der gleiche. Am dritten Tage bläst er auf der Flöte, der König muss mittanzen, der alte Unhold erscheint, lässt den Galgen in die Luft fliegen, den König hinterdrein und der Jüngling wird sein Nachfolger. Im walachischen Märchen Bakala (Sammlung Hahn) wünscht sich der dumme Bruder nichts weiter als eine Flöte, nach deren Klang alle Menschen, Wälder und Berge tanzen. Diese erhält er auch, um damit allerlei Schabernack zu treiben. Im dänischen Märchen "Die Wunschdose" will Hans eine Fidel, nach deren Ton alle tanzen müssten. Er erhält sie, alle tanzen darnach, auch seine Schafe und so ist er lebenslang vergnügt und leidet niemals Not. Im finnischen Epos Kalevalda steigen Sonne und Mond vom Himmel herab, um dem Spiele des Gottes Weinemeune zu lauschen. Bei den Wenden (Wendi'sche Volkssage und Gebräuche aus dem Spreewald von Schulenburg) verkauft ein Bauernjunge einem Lumpensammler drei von seinen sechs Ferkeln für eine Holzpfeife, nach deren Ton die Schweine tanzen. Ein vornehmes Fräulein sieht nun die tanzenden Schweinlein und möchte gerne auch so eines haben. Da aber eines allein nicht tanzen will, kauft sie noch das zweite und das dritte und erhält als Draufgabe die Pfeife. Als Preis zahlt sie zuerst 100, dann 200, dann 300 Taler und muss jedesmal die Röcke höher raffen. Da nimmt der Junge an ihr ein besonderes Kennzeichen wahr. Später verheisst sie demjenigen ihre Hand, der dieses Kennzeichen errät. Der arme Junge weiss es natürlich und erhält nun das reiche Fräulein. Auch in den dänischen Volksmärchen von Grundtwig finden sich die tanzenden Ferkelchen. Die Frau zieht eine kleine Flöte hervor

und beginnt auf dieser zu spielen, da tanzen die drei roten Ferkelchen und wedeln mit den Schwänzen, dass es eine wahre Freude ist ihnen zuzuschauen. In den deutschen Märchen von Wolf bringt ein armer Geiger durch drei tanzenden Ferkelchen eine Prinzessin zum Lachen, die noch nie in ihrem Leben gelacht hat. Der König hat deshalb ihre Hand demjenigen zugesagt, der sie zum Lachen bringt und so gewinnt sie der arme Geiger zur Frau. Auch im Pentamerone findet sich dieses Motiv. Da hatte ein Hirte eine Pfeife, auf deren Ruf alle Wildschweine horchen und gehorchen mussten. Die folgsamen Tiere begegnen uns auch in Zingerles Kinder- und Hausmärchen aus Tirol. Ein Knabe befreit einen Riesen, der durch die Hinterlist der Menschen in eine Grube gefallen und mit Zauberstricken gebunden war. Zum Danke dafür giebt ihm der Riese zwölf Bären, zwölf Pferde und eine Zauberharfe. "Wenn du auf derselben spielst, werden dir die Tiere willig folgen und dir nachgehen wie Lämmer." Durch den Rat des Riesen erschlägt er drei andere Riesen und heiratet dann die Königstochter, die sich in den wunderbaren Spielmann verliebt hat. Auch in den albanesischen Märchen verliebt sich die Prinzessin in einen armen Burschen, der wunderschön Guitarre spielt.

Auch im Rattenfänger findet sich das Motiv, dass man dem Spiele eines Musikinstrumentes unbedingt folgen müsse. Doch ist dies vielleicht nicht musikalisch sondern nur symbolisch zu deuten, als eine Personifikation der eigenen Schuld, des bösen Gewissens. Im französischen Dorfe Dransy les Nouis gab es 1240 eine solche Menge Ratten und Mäuse, dass sie unvertilgbar erschienen. Der berühmte Magier Angionini bedang sich einen bestimmten Lohn aus, nahm dann einen kleinen Dämon und ein Büchlein, tat eine Beschwörung und das Getier folgte ihm ins Wasser und ertrank. Da man ihm aber das Versprechen nicht hielt, blies er in ein kleines Horn, dann folgte ihm jedes Haustier und alles Geflügel und er führte sie ausser Land.—In Hammeln in Niedersachsen bläst der Rattenfänger auf der Pfeife und die Tiere folgen ihm in den Fluss. Da aber der versprochene Lohn nicht eingehalten wird, erscheint er am nächsten Tage als Jäger mit roten Hute, seinen Zaubertönen folgen alle Kinder und er führt sie für immer in den Berg.—Ein ähnliches Märchen hörte Wilh. von Humboldt bei den Basken und ein letzter literarischer Ausklang davon ist die Rattenmansel in "Klein Eyolf." In der Göschener Alp gab es Kröten und Schlangen, die in alle Häuser drangen. Da nahm ein fahriger Schüler ein Pfeiflein und tat drei Pfiffe, dann führte er das Getier eine Stunde weit hinaus und verbot ihm, je wieder in die Alp zurückzukehren. Eine Tirolersage lässt den Zauberer pfeifen, worauf alle Schlangen ins Feuer kriechen. —Ein isländischer Zauberpfeifer lässt auf dem Dudelsack eine neue Weise ertönen, das Volk dreht sich im Tanze und folgt ihm in den Berg, aus dem man noch heute die Zaubertöne des Tanzes hören könne.

Auch sonst erklingt Gesang und Tanz aus den Bergen z. B. aus dem Hörselberg in Thüringen, noch häufiger vom Grunde der Seen. Zum Teil ist es christianisierte Anschauung; es sind die Glocken von versunkenen Städten, die heraufitönen, wie von Vineta. Zum Teil sind es Nixen und Wassergeister, welche auch ans Ufer kommen, und durch ihren Gesang die Menschen an sich locken und in den feuchten Tod ziehen. Die Phantasie ist hier angeregt durch den Blick ins Wasser und das Rauschen der Wellen. "Halb zog es ihn, halb sank er hin, und ward nie mehr gesehen." Am Plauensee in Meklenburg hatte einst ein ruhmreicher Fürst seine Hofhaltung. Da liess ein ihm feindlicher Zauberer sein Schloss und alle Pracht im See versinken. Lange Jahre entstieg am St. Johannistage eine schöne schmerzerfüllte Jungfrau, die Tochter des Fürsten, um 12 Uhr mittags dem See, spann auf dem Schlossberge Flachs und besang in ergreifenden Weisen die frühere Herrlichkeit ihres Vaters, um um

1 Uhr wieder zu versinken. Auch im Wilden See bei Wildbad an der Badischen Grenze kann man die Seefräulein singen hören. Auf dem Nonnensee erklingt um 12 Uhr mittags Gesang, Tanz und Glockengeläute und ebenso um den Mummelsee herum. Die Geschichte vom Neck ist ja den Musikern geläufig. Er singt die ganze Nacht die süssesten Lieder zur Harfe.

Auch die Vegetationsgeister, z. B. Walddämonen treiben viel Musik und beeinflussen dadurch das Wetter. Mit Schellen, Geigen, Trommeln, Pfeifen verursachen sie Schnee, Regen oder ein gutes Weinjahr. Wenn ein gutes Weinjahr bevorsteht, so hört man am Braunstädter Rebhügel im Elsass zur Zeit der Traubenblüte den Lärm eines Festes, Gläserklirren und das Weingeigerlein ein elbischer Spielmann, fidelt zum Tanze,—Verwandt damit ist das Schellenmännlein bei Hochfelden, das zur Zeit der Rebenblüte guten Wein verheissend mit hellen Silberglöcklein durch die Weinberge geht, in schlechten Weinjahren dagegen still, traurig und schüchtern am Wege sitzt.—Im Dorfe Wildgans bei Toggenburg erscheint so oft das Wetter schlecht wird, das Hinterrisi-Mandli des Nachts schreiend im Scharlachkittel und im grossen Lamphute wie Wotan und spielt auf der Geige. In Indien bringt eine Melodie strömenden Regen und in Bengalen rettete eine Sängerin durch ihren Gesang das Land von Misswachs und Hungersnot. Aehnliche Wirkung zeitigt der Phallustanz bei Indianern, Mexikanern und anderen Völkern, indem der Akt der Begattung und Befruchtung mimisch dargestellt wird und die Dämonen durch Musik und Tanz vertrieben werden. In der Neujahrsnacht soll man um die Bäume tanzen und singen, damit sie fruchtbar werden.

Gleich den Vegetationsdämonen tanzen und singen alle anderen Arten von Geistern. Im 16. Jahrhundert herrscht in der Schweiz der Glaube, dass die Seelen auf freiem Felde die Harfe schlügen zur Erheiterung der Lebenden. Am 1. Mai müssen die Hexen den Schnee vom Blocksberg und Pilatusberg wegtanzen. Gar oft schlägt die Geistermusik zum Unheil aus. Die schwedischen Mädchen fürchten die Elfen, besonders am Hochzeitstage. Da ward schon mancher Bräutigam durch wunderbare Musik und lockenden Ringtanz bezaubert. Z. B. Olaf. Bei Bräuten ist es noch böser. Die tanzen dann auf Kreuzwegen solange fort, bis der Bräutigam ihnen nachgestorben ist.

Odysseus verklebt seinem Gefährten die Ohren mit Wachs damit sie nicht den Gesang der Sirenen hören. Er selbst lässt sich an den Mast binden. In den Contes populaires de la Gascogne verstopft das Fräulein dem Dragoner die Ohren mit Pech, damit er nichts höre und sich nicht nach ihr umwende. In 1001 Nacht wird, wer sich umwendet in Stein verwandelt und deshalb verstopft sich Paricade die Ohren mit Baumwolle. In einer irischen Sage verstopfen sich der König und sein Begleiter die Ohren mit Wachs gegen einen einschläfernden Zaubergesang.

Als einst ein Geist auf der Alp geigte, forderte von ihm ein Knecht ein Spiel und es wurde nach Herzenslust getanzt, so dass sie das Beten des Rosenkranzes vergassen. Am nächsten Morgen war der Knecht lahm und blieb es. Ein anderer Geist geigte und blies dazu. Einst des Nachts vernahm man deutliche die unheimliche Feldpfeife. Der Bartlipeter, der die Sache kannte, musste die Gefährten wie Odysseus mit Gewalt zurückhalten.—Koremotschi ein tapferer japanischer Feldherr des XI. Jahrh. wird in einer wilden Schlucht von einer wunderschönen Zauberin durch Tanz und Musik an sich gelockt, in betäubenden Schlaf versenkt, der Waffen beraubt, aber durch den vorübergegehenden Kriegerschutzgott Yabata der ihn entzaubert und ihm sein eigenes Schwert gibt, gerettet. Er schlägt dann dem bösen Geist (Oni) das Haupt ab.—Um Mitternacht hört man oft Musik, schönes Singen und Spielen aus den Lüften herab, einen leisen wunderbaren Gesang. Oder Teufel,

Jäger und Spuk fahren unter Höllenmusik durch die Luft. Wild's G'richt im Pustertal, wildes Gejag in der Oberpfalz. In Merklin in Böhmen hört man in den Wintermonaten nach 10 Uhr Hundegebell, lautes Hallo und Tönen der Jagdhörner.

Wie in den Rattenfänger-Sagen so spielt auch in dem Märchen vom singenden Knochen die Verknüpfung von Schuld und Sühne eine wichtige Rolle. Da ein Wildschwein das Land verwüstet, verspricht der König dem, der es erlegt die Hand seiner Tochter. Es melden sich nun zwei Brüder, der jüngere, unschuldig und dumm, erhält von einem hilfreichen Männlein einen Spiess, an dem sich das Untier aufspiesst. Der ältere, hochmütig und listig, kommt zu spät, stürzt den jüngeren aus Bosheit ins Wasser, begräbt ihn unter der Brücke und gewinnt die Königstochter. Nach langen Jahren sah ein Hirte an der Stelle des Mordes ein schneeweisses Knöchlein im Sande und schnitzte sich daraus ein Mundstück für sein Horn. Da begann dieses von selbst zu singen, dass es vom Bruder erschlagen wäre, der König erfährt es, lässt den Leichnam ausscharren und den bösen Bruder ersäufen. In einem alt schottischen Liede macht der Harfner eine Harfe aus dem Brustbein der ersäuften Schwester. Die Harfe spielt von selbst und verrät ihn. Im französischen Lied sind ausserdem die Saiten der Harfe aus den Haaren der Erschlagenen gemacht, im serbischen Märchen bei Wuck verrät ein Hollunderrohr als Flöte das Geheimnis, ähnlich bei den Betschuaners in Südafrika. Im finnischen Märchen wächst aus dem Knochen einer Frau, die von einer Hexe zuerst in ein Schaf verwandelt und dann geschlachtet wurde, eine wunderbare Birke, welche sprechen kann und ihrer Tochter die Greueltaten der Hexe verrat. Im Siebenbürgischen und spanischen Märchen wächst an der Stelle ein Hollunderbaum und aus diesem wird die wunderbare Flöte, geschnitzt. Im masurischen Märchen verbrennt der Hirt die Flöte, an der Stelle wächst ein Apfelbaum mit goldenen Aepfel, der denselben Vers wie die Flöte singt und aus dem Apfel ersteht der gemordete Bruder wieder. Auch im polnischen Märchen (Chodzko) verwandelt sich einer der Aepfel in den ermordeten Helden. Im Märchen aus Armangnac findet nicht der Hirte, sondern der siebenjährige Sohn des Mörders den Knochen und schnitzt sich daraus die Flöte.

Mit dem singenden Knochen ist der blutende Knochen verwandt, in den Schweizer Sagen aus dem Aargau (Rochholz). Ein mürrischer Knecht warf einem Knaben, der die Tiere nicht gut lenkte, mit einer Erdscholle tot, grub ihn ein und entschuldigte daheim sein Fernbleiben. Viele Jahre nachher schnitt er Garben und traf, indem er tiefer in den Boden drang, einen daliegenden mürben Knochen, dieser begann sofort zu bluten und blutete immer heftiger, so dass der Knecht seinen Mord gestand, enthauptet und auf dem gleichen Felde verscharrt wurde.—Einst fand man einen gemordeten Mann und da der Mörder nicht aufzufinden war, brach man der Leiche einen Knochen aus und hing ihn öffentlich an der Glocke des Landvogtes auf. Nach langen Jahren zog ein bettelnder Greis an der Glocke und wurde über und über mit Blut bespritzt. Da gestand er jenen Mann in der Jugend gemordet zu haben. Hier spielt vielleicht der altdeutsche Glaube herein, dass, wenn der Mörder an die Leiche des Opfers dringt, dessen Wunden neuerdings zu bluten beginnen.

Nicht nur die verschiedenen kleinen Geister der Höhen, Niederungen und Tiefen treiben, wie früher ausgeführt wurde, fleissig Seitenspiel, Gesang und Tanz, sondern auch der Teufel selbst möchte gerne das Musizieren lernen. In eine Mühle, die verwünscht ist, weil der reiche geizige Müller einmal einen Bettler hart abwies, kam im südslavischen Märchen ein Musikant und wollte daselbst übernachten. Er nimmt nun Geige und Flöte mit sich und wie es

nachts wird, fängt der Spuk an. Alles dreht sich ganz rätselhaft, sogar die Mühlsteine, die alte Uhr rumort, die Teufel tanzen. Als sich dies nächste Nacht wiederholt, beginnt der Spielmann aufzuspielen. Die Teufel halten plötzlich ein, um dann nach der Musik zu tanzen. Der oberste Teufel schickt die anderen weg und will dem Spielmann seine Kunst abgucken. Dieser flötet und geigt und da der Teufel dies auch lernen will, nagelt ihm der listige Spielmann alle zehn Finger an und lässt ihn nur unter der Bedingung frei, dass er nie wiederkehrt. Der listige Spielmann gleicht seinem Gefährten bei Brüder Grimm, der Wolf, Fuchs und Häslein in die Falle lockt und dem Musiker, der die Pfoten des wilden Bären festnagelt.

Die wunderbaren Spielleute stehen im allgemeinen in vertraulichen Beziehungen zum Teufel, oft sitzt der Teufel selbst als Spielmann auf dem Galgen, oft haben sie ihn in der Hölle besucht oder auch eine Zeitlang bei ihm gedient; z. B. im masurischen oder venezianischen Märchen. Im südslavischen Märchen kann ein Mann keine Stelle finden und verdingt sich deshalb auf ein Jahr den Teufel. Als dieses zu Ende ist, verlangt er als Lohn einen Sack voll Mist, dies waren lauter Seelen, die er aus der Hölle gerettet hatte. Diese verkauft er nun an Petrus für einen Geldbeutel, dessen Inhalt sich nie verringert, für ein Pfeiflein, nach dem jeder tanzen muss, für ein Wägelein, das sich von selbst weiterbewegt, sooft er pfeift. Wer aber das Wägelchen anrührt der bleibt daran hängen. So kommt er mit grossem Anhang in die Residenz, und gewinnt die Königstochter, die über den sonderbaren Anblick zum erstenmale lacht. Es gemahnt dies an die Geschichte mit den drei tanzenden Ferkelchen. Statt an einem Wägelchen bleibt man in den Grimm'schen Märchen an einer goldenen Gans, in den griechischen an einer Tabakspfeife hängen.

Zu den vielen Wirkungen der Musik gehört auch, dass sie ein zaubergewaltiger Arzt ist. Im Tiroler Märchen verkündet ein Wahrsager einem blinden König, er könne nur durch den wunderbaren Gesang des Vogel Phönix das Augenlicht zurückgewinnen. Nachdem der erste und zweite Sohn vergeblich ausgezogen sind, geht der jüngste Sohn auf die Suche. Er lässt einen Toten über dessen Bitte im Grabe bestatten, vertraut sich dann einem Wolfe an, der der Geist des Toten ist, dieser nimmt ihn aus Dankbarkeit auf seinen Rücken und so findet er nach langem Umherirren den Vogel Phönix, der durch seinen Gesang den blinden König sehend macht.—In Andersens Nachtigall, freilich einem Kunstmärchen, wird der Kaiser von China durch den Gesang der Nachtigall geheilt. Saul wird durch Davids Gesang von der Schwermut geheilt; um vor dem König Josapha profezeien zu können, muss sich der Prophet Elisa durch Musik anregen lassen "nun aber führet mir einen Harfenspieler herbei" und als dieser spielte, kam auf ihn die Hand des Herrn.—Der japanische Kaiser Takakura hatte eine reizende Nebenfrau, die sehr schön musizierte, namentlich eine Melodie besonders hübsch sang. Die Kaiserin, darüber eifersüchtig, liess sie entführen. Da nun der Kaiser untröstlich und krank wurde, zog der Gelehrte Nakakuni aus, um sie wiederzufinden. Er blies auf seiner Flöte solange jene Melodie, bis er endlich Koga auffand, indem dieselbe die Weise auf einem Koto erwiderte. Der Kaiser genas wieder und der Diener wurde reich belohnt. Die Geschichte erinnert an Blondel und Richard Löwenherz. —Im norwegischen Volksmärchen besitzt der Troll eine goldene Harfe, die die Fähigkeit besitzt, dass jeder, der darauf spielen hört, wenn er auch noch so traurig ist, wieder froh wird.—Bei den Eskimos in Westgrönland kam ein Kind leblos zur Welt und die Haut löste sich von seinem Körper. Da sagte der Vater zur Mutter: Wenn das Renntier ein Junges bekommt, singt es immer ein Wiegenlied, nun sollst du deinem Sohne auch eines singen. Die Mutter

tat es und das Kind erwachte zu neuem Leben.—Aber nicht nur Scheintote erwachen, selbst die Toten erstehen, wenn die Posaune des jüngsten Gerichtes ruft, die Posaune, die auch bei der Verkündigung der zehn Gebote und bei Sturze Jerichos ertönt. In Valentin Schumanns Nachtbüchlein geigt ein Bäcker sein Weib wieder lebendig, im gälischen Märchen wird ein totes Weib durch eine Pfeife wieder zum Leben erweckt.

Die Musik hat auch die Suggestivkraft zu erwecken und einzuschläfern. Im neu-isländischen Märchen wird der Königssohn Hlini zuerst von den Schwänen erweckt: "Singet, singet, meine Schwäne, damit Hlini erwache," dann wieder in Schlaf versenkt: "Singet, singet, meine Schwäne, damit Hlini schlafe."—Dass der japanische Feldherr Koremotschi in Schlaf versenkt wurde, ist bereits erwähnt. Auch die armenische Wundernachtigall versenkt die Jungfrau in Schlaf, indem sie auf tausendfache Weise zu singen beginnt.—Weinemöinen versetzt mit seinem Spiel das ganze Volk des Nordlands in Schlaf.—Auch mit dem Feuer hat die Musik Wechselbeziehungen. Eine indische Raga bringt Feuersgefahr, im alten Testament bringen die drei Jünglinge im Feuerofen durch ihren Gesang das Feuer zum Erlöschen.

Wenn wir uns nun fragen, woher die Musik und der Tanz in den Mythos gekommen sind, so möchte ich annehmen, dass die Musik hier eine differenzierte Form des Geräusches ist.—Singen und Sagen lässt sich nicht scharf trennen, bei der Verwendung des Instrumentes kommt es vielfach nicht auf schöne Melodie, sondern nur auf magischen Klang an—und dass der Tanz den Himmelsgestirnen abgelauscht ist.

Schon das alte Volkslied singt: "Sonne, die tanzt auf silbernem Berge, hat auf den Füssen silberne Schuhe." Ebenso tanzt der lettische Sonnengott Uhsing sowie nach arischem Glauben die Sonne am Ostersonntag und Sommersonnwendtage. In einem kabbalistischen Traktate wird berichtet, dass Eva unter Jubel und Gesang zum ersten Menschen gebracht wurde und dass Sonne, Mond und Sterne mit ihr tanzten. Der Tanz des Sternenhimmels ist eine allgemein verbeitete Vorstellung, die ihre Grundlage darin hat, dass sich das Himmelsgewölbe auch tatsächlich dreht. Die Sterne werden als Herdentiere des Hirten Mond aufgefasst und er bläst auf seiner Schalmei den Sternenreigen.

Wie die Gestirne so tanzen natürlich auch Götter und Göttinnen. Ein Vers des Rigveda wird von Schroeder dahin interpretiert, dass durch einen Göttertanz die Welt enstanden sei. In dem indischen Mythos singt Krishna und die Hirtinnen verlassen ihre Hütten und eilen zu ihm. Dann bläst er wieder auf der Flöte und sie tanzen um ihn einen Reigen. Der Vergleich mit dem von Bacchantinnen umtanzten Dionysos liegt äusserst nahe. Der Rigveda nennt den Indra einen Tanzer, der sich schnell wie Himmelsglanz erweist. Schiwa selbst ist der Herr des Tanzes, der Tanz sein Werk. Diodor von Sizilien berichtet, dass Osiris ein Freund des Gesanges gewesen und von neun Jungfrauen begleitet worden, wahrscheinlich eine Verballhornung von Apollo und den neun Musen. Wie Apollo sich mit Marsyas in einen musischen Wettstreit einlässt, so der finnische Wainemoinen mit Joukahainen, der zur Strafe in einen Sumpf verwandelt wird. Dass diese Sagen musikalisch mythischen Hintergrund haben, ist zweifelhaft, man vergleiche den Wettstreit zwischen Athene und Arachne um den Preis der Webekunst. Es ist höchstens eine späte symbolistische Einkleidung für Antagonismus zwischen griechischer und phrygischer Kunst. Aehnlich bedeutet die Sage, dass die Leier des Orpheus von der thrakischen Küste nach Antissa auf Lesbos schwamm, den Uebergang der musischen Meisterschaft vom Norden nach dem Süden.

Der japanische Mythos erzählt, dass sich die Sonnengöttin Amaterasu aus Schmerz über die Bösartigkeit des Gott Susanovo in die Himmelshöhle zurückgezogen und das Felsentor geschlossen hatte, so dass tiefe Finsternis eintrat. Da veranstalteten die Götter eine Theateraufführung und die schöne Göttin Uzume leitete die Tänze und Gesänge. Sie bläst eine Bambusflöte und wird von den musizierenden Göttern begleitet, die mit lauten Holzschlägen gegeneinander schlagen. Gleichzeitig wird ein Feuer angemacht, die Hähne krähen, die Götter lachen dröhnend über Uzume, die auf einem umgekehrten Bottich immer wilder tanzt und springt und mit den Füssen gleich einer Trommel stampft. Da öffnet aus Neugierde Amaterasu ein wenig das Felsentor, sieht sich selbst in einem grossen Spiegel, den die Götter listig aufgestellt hatten und meint, es gäbe noch eine zweite Sonnengöttin, nun zieht sie Tajikarao ganz hervor und das Sonnenlicht flutet wieder über die Welt. Bei dieser Gelegenheit wird auch über die Entstehung eines Saiteninstrumentes berichtet. Amenokamato stellt sechs Bogen mit den Sehnen nach oben nebeneinander, und sein Sohn zog auf demselben Rohr und Gras hin und her. In den Kurdischen Sammlungen (Prym-Socin) wird eine Laute aus Schlangenknochen verfertigt und Locken der Geliebten darauf gespannt. Das indische Jakschaweib naht tanzend und singend auf einer Laute von Menschenknochen und lässt dann den vier Asketen durch einen Zauberspruch Hörner wachsen.

Im Tanz der Uzume stand die Musik in Beziehung zur Lichterzeugnis. Eine indische Melodie führt Sonnenfinsternis herbei, ähnlich berichtet Tazitus, dass die Verschwörer gegen Tiberius versucht hätten, durch Erzklänge und Trompetengeschnatter die Finsternis zu vertreiben. Und noch im XVII. Jahrh. laufen die Irren und Valiser in der Finsternis umher, und hauen auf Kessel und Pfannen, um durch Lärm und Spektakel die Finsternis zu verscheuchen.

Wenn im Himmel Musik geübt wird, so ist es klar, dass die erst von dort auf die Erde gelangte. Es entspricht so recht der Weltanschauung der Naturvölker, sich keine Errungenschaften selbst zuzuschreiben. Wenn der Papuaner Feuer macht, so weiss er wohl, dass es ihm gelingen wird. Aber er betet doch noch seinen Zauberspruch, wodurch er die Feuererzeugung dem Gotte verdankt und so ist auch die Musik göttlichen Ursprungs. Freilich ist das, was wir über die Entstehung der Musik im Märchen und Mythos erfahren, vielfach nicht ursprünglich, sondern ein Produkt raffinierter, musiktheoretischer Spekulation, z. B. wenn die Chinesen die Erfindung bestimmter Tonarten, dem Wundervogel Fung-Hoank zuschreiben, sechs dem Fung, sechs der Hoank, wenn die indische Göttin Sarasvati die Vina erfindet, Maheda Krishna aus seinem Kopfe fünf Tonarten entspringen lässt, die sechste, seine Gemahlin Parputi und Brahma noch dreissig Nebentonarten schafft. Dies setzt eben schon die Kenntnis von Tonarten und Instrumenten den Besitz einer Musiktheorie voraus. Oder wenn im persischen Papageienbuch ein Affe derart an einen scharfen Ast stiess, dass seine Gedärme herausfielen, sie wurden bald trocken und straff und wenn der Wind sie berührte, gaben sie angenehme Töne (dies ist natürlich eine Variante der Memnonsage). Dann spannte Sad-Perdaz die getrockneten Eingeweide zwischen zwei Hölzer und überzog sie mit einem Felle, fügte noch einige Drähte hinzu, begann zu spielen und so entstanden die Instrumente. Wenn das Papageienbuch von einem Vogel Kyknos berichtet, der zahllose Löcher im Schnabel hat, deren jedes intoniert einen seltsamen Ton giebt, so erscheint dies eher als die Umkehrung eines Musikrätsels: "Welcher Vogel singt, wenn die Luft an die Löcher seines Schnabels streicht?" Der Vogel Phönix oder z. B. die Flöte. In Abessynien stammt die Musik von Jared, der erhielt sie

von einem Geist, der ihm in Form einer Taube erschien. Nach der Sage der Nahua in Nord-Amerika liess der Gott Tezcalipoca die Musik von der Sonne holen und baute dazu eine Brücke aus Walfischen und Schildkröten von der Erde zur Sonne. Merkwürdig ist die Auswahl von Walfischen und Schildkröten als Bausteine, da diese doch auch sonst in der Musik vorkommen. Vgl. Schildkröte und Lyra des Hermes, Delphin und Arion. Auch sonst sind es immer dieselben Tiere, die zur Musik Beziehungen pflegen, z B. Ferkelchen oder Schlangen, welche tanzen, Katzen, welche des Nachts fideln, selbstverständlich Vogel Phönix, Nachtigall und Lerche.

Ich wollte in diesem Referate, soweit es die Kürze der Zeit gestattete, auf den Ursprung und die Wirkungen der Musik in Mythos und Märchen hinweisen, auf die ganzen überraschenden Uebereinstimmungen, die diesbezüglich bei den verschiedensten Völkern von Lapland bis Mexiko, von Südafrika bis Brasilien zu finden sind. Wir haben gesehen, dass die Musik ein überirdisches Gut ist, im Himmel selbst die eifrigste Pflege findet und von dort auf die Erde gelangt ist. Ihre ursprünglichste Wirkung ist Zauber, ihr vorwiegendes Element ist nicht das melodische, sondern das magische. Damit bringt sie Bewegung in die belebte und unbelebte Natur. Sie beeinflusst Leben, Tod und ewiges Seelenheil, sie baut Mauern und reisst sie nieder, sie heilt die Kranken, erweckt die Toten, macht arm und reich, erzeugt Licht und Finsternis, lässt das Feuer aufflammen und wieder erlöschen, sie ist nicht Kunst, sondern nur ein Teil oder eine Ausdrucksform jenes allgemeinen Zaubers von dem die Weltanschauung der Natur- und beginnenden Kulturvölker beherrscht wird. Einem jüngeren Entwicklungsstadium des Mythos mögen diejenigen Mythenkreise angehören, in denen die Musik nicht mehr wahllos bald Gut, bald Böse schafft, sondern nur Heil und Ordnung wirkt zum Segen der Beteiligten. Wenn Amphion durch seine Kunst die Steine herbeizieht, so lagern sie sich nicht willkürlich durcheinander, sondern ordnen sich zu einer Mauer, worin vielleicht ein Symbol für die Gesetzmässigkeit in der Tonkunst selbst erblickt werden kann und von dem gleichen Gesichtspunkte mögen die mannigfachen Wechselbeziehungen zwischen Heilkunst und Tonkunst bei den verschiedensten Völkern beurteilt werden.

Ich weiss, dass sich gegen den eingeschlagenen Weg mannigfache Einwendungen erheben lassen. Der Einwand, ob man überhaupt durch Mythenvergleichung zu musikæsthetischen Werten gelangen könne, wird vielleicht durch die Arbeit selbst hinfällig. Im besonderen sei zunächst auf die Lückenhaftigkeit des Materials hingewiesen. Der knappe Raum gestattete mir nicht, das ganze von mir gesammelte Material zu verwenden, die einschlägige Literatur war mir nicht immer zugänglich und diese bedeutet nur ein Bruchteil der im Volksmunde lebenden Varianten. Die ungleich ethnographische Verteilung des Materials hängt damit zusammen, dass der Reichtum an Mythen und Märchen bei verschiedenen Völkern ein verschiedener ist. Ein berechtigter Einwand wäre der Mangel an Homogenität des verwerteten Materials in Bezug auf Alter und Ursprünglichkeit. Dies erklärt sich aus dem Bestreben die übereinstimmenden Motive mit zahlreichen Varianten zu belegen, wodurch zum Mythos und Märchen zahlreiche dämonologische Elemente, mythische Verfallsprodukte hinzugekommen sind.

Die einzelnen Varianten auf ihre letzte Ursache zu verfolgen ist in einer grossen Uebersicht nicht möglich; dies wäre Aufgabe von Spezialarbeiten, die den Zusammenhang von Musik und Mythos bei einem einzelnen Volksstamme mit Verwendung der mythologisch vergleichenden Methode zu untersuchen hätten. Auch die Kosmologie der Musikinstrumente und die Beeinflussung der Skalenbildung durch das allgemeine Gesetz der Zahlenverschiebung sind

offene Fragen, die erst im Zusammenhang mit Mythos und Märchen ihrer Lösung harren. Und so möchte ich denn mit dem nochmaligen Hinweise darauf schliessen, dass in Mythos, Märchen und Volksglauben noch ein reicher Schacht musikalischer Psychologie und Aesthetik des Abbaues harrt.

Das Gesetz der Zahlenverschiebung in Märchen und Mythos und sein Einfluss auf die Skalenbildung.

By Dr. ERWIN FELBER, 15 Arenbergring, Vienna. Music Historian.

(For English abstract, see p. 58.)

AUSZUG.—Zahlenverschiebung ist die Verdrängung bestimmter in Mythos, Märchen und Volksglauben gesetzmässig wiederkehrender Zahlen durch andere. Die Motive und Erzählungen, der wesentliche Inhalt bleiben bestehen, nur die Zahlen wechseln und zwar hat die vergleichende Mythologie nachgewiesen, dass die ältere 9 durch eine jüngere 7, die ältere 3 durch eine jüngere 12 ersetzt wird. Z. B. der 9-nächtigen Woche folgt die 7-tägige, die 12 Arbeiten des Herakles lassen sich auf 3 älteste reduzieren u.s.w.

Ganz dieselben Ziffern begegnen uns auch in der Musiklehre. 7 entspricht der diatonischen Skala, 9 der altpersischen, 12 der chromatischen. Die Zahl 7 begegnet uns aber auch auf anderen Sinnesgebieten, z. B. die 7 Farbigkeit des Spektrums, an deren Stelle im Volksglauben des abgeschlossenen Island die 9 Farbigkeit besteht, der 7-teiligen Geschmacksskala (7 *χυμοὶ*) des Theophrast geht eine ältere 9-teilige voraus. Wenn nun die musikalischen Zahlen nicht isoliert sind, sondern mit den kosmischen und allgemein herrschenden Zahlen übereinstimmen, so liegt der Schluss nahe, dass diese Zahlen der Musik nicht ursprünglich wesentlich sind, sondern durch die Macht der Ziffer von aussen her in die Musik hineingetragen wurden. Zugleich mit dem Eindringen der 7 könnte durch Verdrängung älterer Leitern die Herrschaft der heptatonischen Skala in den verschiedensten Formen begonnen haben und diese sich im Laufe der Jahrtausende durch natürliche Zuchtwahl zur Konsonanzskala herausgebildet haben, die deshalb einen vorläufigen Schlussstein im Skalengebäude bedeutet, weil in ihr die Theorie der 7 durch das faktische Vorhandensein der heptatonischen Obertöne eine nachträgliche musikalische Rechtfertigung erfährt. Die heptatonische Skala beruht ja auch heute nicht regelmässig auf dem Prinzip der Obertöne, wie z. B. die siamesische Distanzskala zeigt.

Wenn man nun das allgemeine Gesetz der Verdrängung der 9 durch die 7 analog den anderen Sinnesgebieten auf die Musik überträgt, so wäre der 7-teiligen Skala eine 9-teilige vorausgegangen, wie z. B. die altpersischen Skalen Irāk, Ziräfkänd, Buzurg zeigen könnten. Die 9-röhrige Syrinx, deren Rohr nach Theophrast 9 Jahre zum Wachsen braucht und die 9-saitige Lyra wären dann älter als die 7-röhrige Panflöte und die 7-saitige Lyra. Vielleicht gelingt es auch vom Standpunkt der Zahlenherrschaft die Pentatonik teilweise zu erklären z. B. in China, wo die 5 Zahl immer wiederkehrt z. B. in Mass und Gewicht, ferner in der 5 Zahl der Eingeweide, Planeten, Farben, Geschmacksarten, Elemente u.s.w. Ferner sei noch hingewiesen auf die Herrschaft der 12 (12 oberste Götter, Jungfrauen, Himmelskreise, Monate u.s.w.), und die 12 Zahl der chromatischen Skala (1×12), mit der vielleicht die 22 srutis der Inder zusammenhängen; wenn man von der Kenntnis des grossen und kleinen Ganztones, als einer späteren Zeit angehörig, absehen will, so erhält man (rein hypothetische Theorie, denn in der Praxis ist die indische Skala heptatonisch), $22 + 2 = 24 = 2 \times 12$ srutis und ebenso lässt sich die 17-teilige persisch-arabische Skala rein hypothetisch auf 18 Töne erweitern, $18 = 1\frac{1}{2} \times 12$. Die 12 Zahl schliesslich auf die 3 Zahl zurückzuführen, ist für die Musik zwecklos, da eine 3-tönige Skala im Rahmen der Oktave nicht gut möglich ist. So nebensächlich diese nur knappen Beispiele über Zahlenvergleiche und = Zahlenveränderungen für die musikalische Praxis sind, so wichtig erscheinen sie für die Musiktheorie und insbesondere die Morphologie der Skala.

Some Characteristics of British Folk-Song.

By FREDERICK KEEL, 207, Castelnau, Barnes, London, S.W. Vocalist and Teacher of Singing. Editor of the Folk-Song Society's Journal.

(For abstract, see p. 62.)

English folk-song.—The folk-songs of most nations can be conveniently divided into lyrical songs, narrative ballads, and dancing tunes, but there is no hard and fast dividing line. In England, ballad tunes would seem to be later than the other two forms, in spite of the fact that ballad-singing was practised by harpists and minstrels from the earliest times. The earliest ballad tunes are lost, and the ballads so popular in the 16th century were sung to tunes made for lyrics and dances. "Sumer is icumen in" is generally acknowledged to be an early specimen of our folk-music, but by the beginning of the 16th century there is a good deal of it in evidence. Whatever the style may be, almost all the later 16th century folk-tunes show considerable spirit and healthiness. Some of our best folk-tunes after 1600 are to be found in Playford's "Dancing-master," in the ballad operas, and on broadsides. As time goes on and publications multiply, we notice a neglect of modal tonality, and the tunes lose very much in consequence, but there are nevertheless many fine tunes. An excellent type of tune is "Pretty Polly Oliver"; * it is typical of some of the best points in English folk-song; it is melodious, has plenty of character, a good swinging rhythm, and a fine sweeping melodic curve.

The formation of the English Folk-Song Society has been the means of enormously increasing our stock of folk-tunes. Hundreds of songs have been collected, nor has the harvest yet been completely gathered in. Until all our songs have been examined, it will not be possible to note all the real characteristics of English folk-song, but enough has been collected to make it possible to point out some of them. One most interesting fact has been brought to light by the recent revival, viz., that what are generally called the ecclesiastical modes were not used solely by the Church, but were in common use among the people, and were used by them in their secular songs; and the country people in all parts of England have not only kept alive their old songs, but have managed to retain the modal characteristics of the songs. We have such a large number of good modal tunes that it is difficult to know where to choose. On the whole it would seem that the Dorian mode is the commonest; the Æolian and Mixolydian are also fairly common. Songs that are purely pentatonic are very rare. There is one—found by R. Vaughan Williams in Norfolk, and contributed by him to the Folk-Song Society's Journal—called "The pedlar bold." * A typical Dorian tune is "Died of love," * from Miss Broadwood's "Traditional songs"; an Æolian tune is "Dabblin' in the dew," * from Cecil Sharp's "Folk-songs from Somerset"; a Mixolydian is "The plough-boy's courtship," * contributed by Cecil Sharp to "Folk-Song Journal," vol. ii.

These tunes, in spite of their being in what some modern musicians call antiquated scales, show plenty of feeling. They are often very beautiful, and moreover they are generally attractive to modern taste. Of course, incalculable harm has been done by some collectors and arrangers of tunes through ignorance of these modes. The fine carol, "Come all ye faithful Christians," * is one that has suffered in this way. A Dorian version has been found by Cecil Sharp, an Æolian version has been found by R. Vaughan Williams, and

* See foot-note on p. 184.

a third version is given in "Chappell's Popular Music." This last version is in the minor mode, and although even that cannot kill the splendid tune, it must be admitted that it has not the sturdy grandeur of the modal tunes.

These "improved" tunes almost always modulate to the dominant half-way through the song. Modal tunes do not modulate. A real folk-singer has no feeling for harmony at all, or if he has any it is of the most rudimentary description. This can be noticed at the beginning of most modal tunes. They seem at first to be in no particular key, and often throughout the song there is vagueness of tonality; indeed, it is sometimes difficult to decide in what mode to place a tune. This absence of harmonic feeling is shown in another way by the manner in which passing-notes are used; they are significant because they are different from those to which we are accustomed in modern music.

Perhaps one of the most characteristic things about English folk-song is its irregular time-measure. There are plenty of tunes of five and seven beats in a bar, and many of them intersperse these with bars of regular lengths—two or four beats in a bar. This irregular time no doubt originated in the impatience of the folk-singer to get on with his words, which are always of more importance to him than the tune. Instead of keeping his proper rests, he comes in with the next line, and interrupts the even rhythm of the song. Nevertheless it is surprising how smoothly the tune flows along. Cecil Sharp's version of "Barbara Ellen" * is a good case in point, and a very striking example is "Fare thee well," which is to be found in vol. ii. of the Folk-Song Society's Journal.

The addition of a phrase at the end of a song, generally a sixteen-bar song, is a feature which, as far as I know, is not common to songs of other nations—it is quite common in English folk-song. Such a song as "Poor old horse" * exemplifies this well.

Another feature of English folk-music is the broad, bold sweep of its melodic outline. This may be seen in the first phrase of "The bold robber," which also has another characterestic feature—I mean the four quick notes from tonic to dominant, a feature which, in the first phrase of "Rule, Britannia," was declared by Richard Wagner to be typical of the English character.

With regard to the melodic structure of the English folk-song, it is of course primarily dominated by the words, but the ordinary four-line verse is the most common, and, as with the folk-songs of many other nations, it is quite a usual thing for one or other of the phrases to repeat itself. A very large number however have every phrase different, while a still larger number are in some way or other irregular—either a line is added at the end, or the rhythm is changed for the concluding part of the song, or the form of the words makes it necessary to alter the regular phrases. Using the letters A, B, C, D to indicate the phrases, I find that in examining 200 songs from the best-known collections the *greatest number* are in the abovesaid irregular form, and next comes A, B, C, D, where every phrase is different. Then comes A, A, B, A, while A, B, B, A and A, A, B, C are in equal proportions. Other combinations of phrases there are, but these are the chief. The irregular type is well exemplified in "Blow away the morning dew." * "O, waly, waly" * is an example of the A, B, C, D form, and "The cheerful 'arn" * of the A, A, B, A form.

These are some of the chief characteristics of English folk-song—there are others, but I pass on to Wales.

Welsh folk-song.—Welsh folk-song may be said to be more or less on its trial. It is only recently that persons, even the Welsh themselves, have taken

any real interest in that country's folk-songs. The English delayed the collecting of their songs far too long, the Welsh have waited still longer, and though so far the efforts of the Welsh Folk-Song Society have succeeded in rescuing a good number of genuine songs, it is certain that a very great number must have been lost for ever. The Welsh music has of course its own characteristics. A great many of the best Welsh tunes were originally harp-tunes, and these had no words fitted to them until a comparatively recent period. There are Welsh tunes which undoubtedly were of foreign origin, but which have taken on Welsh characteristics, and become nationalised, so that they are now scarcely to be distinguished from the true national product. There is a decided difference between the songs of North and South Wales, and the reason for this is obvious. In North Wales the harp was more popular than in the South, and most of the Northern music is harp music, while in the South the song was more popular. There is also another reason why the North Wales music differs from the South, and that is that what is known as Penillion singing was practised in its stricter and more classic form in the North, whilst in the South a much simpler form of it was in vogue. The Southern manner is this. A harper plays an air—generally a well-known one; in fact there are certain tunes that are commonly used for this purpose. He plays this air over and over again in strict time. Each competitor in his turn—supposing that they are striving for a prize—composes extempore words in rhyme which must fit the tune, and be in strict time. In the North the procedure is more difficult. The singer must sing to the melody, but he must not begin with it, nor sing on the first beat of a bar. He may begin on any other portion of the bar he chooses; he must end with the melody, and he may not use the same stanza twice. Each time the harper introduces a fresh tune, he plays it over once, so that the singer may have time to think of, and adapt, his stanza. In North Wales the greater prevalence of the harp is sufficient to account for the fact that the tonality of the melodies strikes one as decidedly modern in character. What modal tunes occur are nearly all Dorian. In South Wales there are many more modal tunes, Dorian and other modes being used. J. Lloyd Williams says that these observable differences are easily explicable on ethnological grounds, the mixture of Norman, Flemish and, in later times, of many other nationalities, with the Celtic blood in South Wales, being in itself sufficient to account for the character of its folk-music.

The first published collection of genuine Welsh folk-tunes was made by Maria Jane Williams, and published in 1844, so that there is no real evidence (except its structure and tonality) of great age in any of the Welsh tunes. The very first published book with Welsh tunes in it is a book called "Arie di Camera," which was a collection of Scots, Irish, and Welsh airs, and was published in 1727. Some of the oldest of the folk-songs proper show a bold rhythm and striking melody, but the words (according to J. Lloyd Williams) are mere jingle, without any attempt at either metre, rhyme, or poetry.

Some of the lyrical airs are very fine—such as "Y Fwyalchen"* (the Black bird), "Tra Bo Dau"* (whenever hearts are true), and "Suo Gan" (lullaby). These have homely words, few verses, clear ideas, and appeal to the heart. The melodies seem spontaneous, and properly wedded to the words.

There are also examples of modal music and irregular rhythm.

All the printed collections before Maria Williams's collection in 1844 ignored the real folk-song. There is no doubt that all the modal tunes have been persistently ignored; the Dorian and Æolian tunes have probably, through ignorance of these modes, been turned into minor tunes.

Many of these harp melodies have naturally a chordal structure, whole phrases being formed of tonic, dominant, and subdominant harmony; frequent scale-passages (which are easily played on the harp); well-marked rhythm; a distinctly major or minor character in the scales; and occasional chromatic notes. These chromatic notes are due to the use of the Welsh triple harp: the two outer rows of strings supplied the diatonic scale for each hand, while the middle row supplied the sharps and flats. The melodies are generally found overladen with ornament, and the simple form of the original has to be searched for before it is found. There are many recurring tunes—such as "St. David's day," and another distinctive feature is the mixing of the major and the minor modes. A detailed account of the characteristics of Welsh national music will be found in J. Lloyd Williams's introduction to "Welsh Melodies." A very good example of a harp melody is "Codiad yr Hedydd"* (Rising of the lark).

Scottish Folk-Song.—The earliest Scottish music was constructed on the pentatonic scale. Whether this pentatonic scale came into use through the limitations of some instrument, or from the whim of a singer or player cannot be ascertained—certain it is that many early Scottish tunes were built on this scale. There used to be an idea that the greater number of airs were pentatonic, and some people have gone so far as to say that no other kind of airs are Scottish. The song "Were not my heart licht, I wad dee,*" and "O meikle," are both good examples of Scottish tunes on the pentatonic scale. Later we get airs that are for all intents and purposes pentatonic, but with passing-notes creeping in. There are of course many more airs of this kind than of those which are purely pentatonic—in fact, considering what a point has been made of this pure pentatonic feature, it is strange that so few airs should be found.

The later airs are diatonic, but a major 7th in the minor scale is generally a sign that the air has been tampered with. The gradual fusion of the pentatonic scale with other scales was followed by the introduction of what is known as the "Scottish snap"—a short note followed by a long one. This became at last such a characteristic feature of the dozens of books of "Scottish songs," for the most part composed and published in London, that no song was considered correct without it. It culminated in such a song as Hook's "Within a mile of Edinboro' town,"* where there is hardly a bar that does not introduce this artificial and tiresome feature.

The Highland and Lowland music of Scotland shows some distinct points of difference. Speaking generally, we may say that the Lowland music shows some resemblance to the English, and the Highland to the Irish. This being so, it is only to be expected that a great many of the Lowland tunes are modal, the Dorian and the Mixolydian being well represented, though there seems to be the greatest preference for the Æolian. There is a very beautiful Border tune in this mode known as "I'll bid my heart be still."*

The best Lowland tunes are the slow and tender tunes, and they show a fine flow of melody. Quick tunes there are, and good ones too, like "The piper o' Dundee"; and Jacobite history seems to have been the chief inspiration for these lively tunes. Airs in the major mode cannot be said to be common. There is a curious and interesting ornament—sometimes called a "skirl"—a series of quick descending notes just before the end of a phrase, which seems to be common to some of the oldest Celtic tunes. It is found very frequently in the old Irish laments, and is probably an impromptu ornament. In the fine Scottish air known as "The twa sisters o' Binnorie"* it occurs at the end of the song with fine effect. This is a splendid specimen of the folk-song—half declamatory, half lyrical, with a big compass.

The Highland Gaelic folk-music shows a greater variety of mood, and is decidedly more primitive in structure, expressing itself in a very direct manner, and at times being somewhat barbaric in character. The earliest Gaelic music seems devoid of rhythm, and the further North one goes, the more formless it seems to become.

The Hebrides and the Isles have their characteristic music, which is wild and irregular, but it certainly seems to deliver its message, in spite of its vagueness. The airs do not always consist of phrases of twos and fours, two alternating with three and four with five quite frequently. The Orkney Islanders have tunes of a rather distinctive character. They are fond of tunes which omit one degree of the scale; there are many examples of these hexatonic airs, such as the "Hymn of Praise" and "Farewell." Our knowledge of Hebridean music cannot be said to be very complete yet—a good deal more must be done before fixed theories can be formulated. It certainly seems very primitive, and still there are actually men who act as Bards, composing words and music, so that in out-of-the-way places folk-music is kept alive in the very same way as has been done for centuries. A Hebridean air, which is illustrative of the wildness and semi-barbarity of its music, is called "An Fhideag airgid" (The silver whistle),* and is to be found in "Songs of the Hebrides," by the Secretary of our Edinburgh Local Branch, Mrs. Kennedy Fraser.

Irish Folk-Song.—Two of the great names connected with Irish folk-song—Bunting and Petrie—disagree as to the chief source of the songs. Bunting says that the purest folk-airs come from the harpists and other instrumentalists; while Petrie says they are from the ballad singers. Whatever the source, there is a great wealth of the songs. Irish music was pre-eminent in Europe as early as we have records. It was certainly the school of music for the Celts of Great Britain during the Middle Ages, and Ireland kept alive her native minstrelsy until it sank under the continuous conflict of Saxon and Gael. The folk-music of Ireland possesses such striking characteristics that, when a few of its tunes have been heard, it seems almost unnecessary to point them out. Some few things it has in common with all the Celtic music. The earliest examples show, like the Scottish, the influence of the pentatonic scale, some examples being entirely built on that scale. There are also many modal tunes—Dorian, Mixolydian, and Æolian—while some collectors find a curious mixture of modes and scales which involve the use of quarter-tones. There is, however, one thing upon which practically all musicians agree, and that is that for absolute beauty of melody the Irish folk-music is the finest in existence. As Ernest Walker says, "it ranges with wonderful ease over the whole gamut of human emotion, from the cradle to the battlefield, and is unsurpassed in poetical and artistic charm. The best Irish folk-tunes are gems of absolutely flawless lustre, and it is very rare to meet one entirely lacking in character." Even to play the tunes alone without any sort of words gives a feeling of pleasing content with the music, as one notes its instinctive feeling for charm and dignity. What is generally pointed out as a decided characteristic of Irish folk-music is the reiteration of the key-note at the end of a phrase—it certainly occurs more in Irish folk-song than in any other, but there are also a good many examples of it in English folk-song. The reiteration is not always, however, on the tonic of the key. In the familiar and peaceful tune, "My love 's an arbutus,"* it occurs on the dominant. There are some modal tunes showing the same feature. "Remember the glories of Brian the Brave" is an Æolian example. Almost all Irish melodies consist of sixteen bars, divided into fours; they never get very complicated, and the rhythm remains firm. Other forms have five-bar phrases, such as "At the mid-hour of night,"

and "Have you been at Carrick" * has four sections of five bars. "Have you been at Carrick" shows unmistakable signs of antiquity. It also has the skirl towards the end of the song that was mentioned as a feature of some old Celtic melodies. A v ry interesting song is "The flight of the Earls," * or "The Boys of Wexford," for it has been pointed out that this is a sort of miniature epitome of Sonata form, and it is quite within the bounds of possibility that this form first occurred in Irish folk-music.

A great many airs are in simple triple time, and a large number in $\frac{6}{8}$ time, while $\frac{9}{8}$ and $\frac{9}{12}$ occur with tolerable frequency. The dance-tunes of Ireland are numerous, and give rise to much of the native accent in song. They have among them the reel, the double and single jig, and the hornpipe; each with its characteristic measure. The hop-jig was a $\frac{9}{8}$ time almost peculiar to Ireland.

There is a class of airs called by Petrie "Narrative airs." They have a characteristic which marks them off with great distinction from other songs of the same time-measure—triple time. In the three-crotchet values of each bar, the middle one is almost always a single crotchet, whilst the first and third, though they sometimes vary, are generally two quavers. An example is "The ugly thief," * taken from Joyce's Book of "Irish Folk-music and Songs."

I bring this paper to a close by mentioning "Emer's lament for Cucullain," * in my opinion one of the most beautiful folk-songs in existence.

---

* During the course of the paper all the songs thus marked were sung in illustration—most of them by the lecturer, the remainder by Miss Margaret Layton. At the end of the Welsh portion of the paper, Mrs. Mary Davies, Hon. Sec. of the Welsh Folk-Song Society, sang a fine air which she had recently noted down in Wales.

Ueber den rhythmischen Aufbau der ukrainischen (kleinrussischen) Volkslieder.

By Prof. PHILARET KOLESSA, 7, Golombgasse, Lemberg, Galicia. Professor at the Royal Gymnasium.

(For English abstract, see p. 62.)

AUSZUG.—Den Pausen, Ruhepunkten und toten Intervallen, durch welche die Phrasen der Liedermelodien von einander gesondert werden, entsprechen die Sinnespausen und regelmässigen Cäsuren in den betreffenden Texten. Demnach erscheint eine jede Phrase, mit einer festen rhythmischen Struktur ausgestattet und mit einer Silbengruppe des Textes eng verbunden, als ein rhythmisches Motiv, eine musikalisch-syntaktische Einheit, in welcher die Zahl der Notenwerte der Silbenzahl entsprechen muss.

Indem nun die Melodie der ersten Strophe in rhythmischer Beziehung und in Anbetracht der Silbenzahl eine feste Form, in welche alle Verse des Liedes abgegossen werden, bildet, so erscheint das silbenzählende Prinzip als ein charakteristisches Merkmal der ukrainischen Volksrhythmik.

Den zwei- und dreiteiligen Gruppen, welche durch Verbindung der rhythmischen Motive bei der Bildung der ersten und zweiten Symmetrie entstehen, wie auch manchen einzelnen, meistens aus je sechs oder sieben Notenwerten bestehenden Motiven entsprechen die Verse des Textes, welche demnach einen einheitlichen, einen zwei- und dreiteiligen Aufbau aufweisen können.

Die Folge der Wortaccente, welche (die Reimaccente ausgenommen) oft mit den rhythmischen Accenten nicht zusammenfallen, ist ziemlich frei und ergibt keine regelmässigen Versfüsse.

Ueber die Notwendigkeit einer einheitlichen Untersuchungsmethode der Volksmelodien.

By Dr. ARMAS LAUNIS, Alberga, Helsingfors.

(For English abstract, see p. 63.)

AUSZUG.—Die für die vergleichende Volksmelodienforschung überaus notwendige Einheitlichkeit der Untersuchungsmethode dürfte durch folgende Vorschläge in den dringendsten Punkten gefördert werden :—

1. Die Forscher müssten die musikalischen Grundbegriffe bestimmen, konsequente Benennungen für sie feststellen, und systematische Verkürzungszeichen erfinden, wodurch man verschiedene Eigenschaften der Melodien kurz ausdrücken könnte.

2. Die Untersuchungen müssten Gelegenheit zum Vergleichen mit anderen Volksmelodiensammlungen durch detaillierte Angaben über Melodien und Melodiengruppen darbieten.

Bei der Untersuchung der estnisch-finnischen Runenmelodien, wobei die Art und Verbreitung derselben wie auch ihre mögliche Verwandtschaft mit den Melodien der Nachbarvölker in Augenschein genommen ist, bin ich zu einer Frage gekommen, die wichtig genug scheint um in der allernächsten Zukunft entschieden zu werden. Es gilt das Zustandekommen einer einheitlichen, die gleiche Richtung verfolgenden Untersuchungsmethode bei der Erforschung der Volksmelodien. Eine solche Methode giebt es noch nicht und so weit es mir bewusst ist, sind auch keine Vorschläge in dieser Hinsicht gemacht worden. Doch ist dieselbe unumgänglich notwendig besonders bei der biologischen Untersuchung der Volksmelodien. Auch in den anderen Wissenschaften werden bestimmte Prinzipien ins Auge gefasst, nach welchen allseitig gearbeitet wird ; ebenso wird auch in der Methode die nötige Gleichartigkeit angestrebt, wenigstens in den Fällen, wo vergleichende Forschung erfordert wird.

Wenn man über die Wichtigkeit dieser Frage auch übereinstimmen würde, so könnten doch Zweifel entstehen über die Möglichkeit einer solchen Untersuchungsmethode, die bei der Behandlung der verschiedenartigsten Melodiensammlungen anwendbar wäre. Es ist ja wahr, dass eine solche Methode kaum zu erfinden wäre, wenn man die kleinsten Einzelheiten mit in Betracht ziehen müsste. Aber so weit wird man wohl nicht zu gehen brauchen ; ausserdem bieten ja auch die ihrer Art nach ganz verschiedenen Volksmelodien dem Vergleich keine Anhaltspunkte. Das wichtigste wäre, dass von den gleichartigen Sammlungen eine jede in entsprechender Art untersucht würde, aber andererseits auch, dass in allen dergleichen Untersuchungen ein einheitlicher Grundzug sich geltend machen könnte, dem eine jede Spezialuntersuchung möglich nahe zu kommen hätte.

Wie würde man aber zu einer einheitlichen und allgemeingültigen Untersuchungsmethode gelangen ? Fürs erste müsste Einheitlichkeit in den musikalischen Grundbegriffen erlangt werden. Wie bekannt schwanken dieselben in der jetzigen Teorie oft in überraschendem Masse. So z. B. wenn man von einer Zeile oder Periode spricht, kann man niemals bestimmt, ohne vorhergehende Bezeichnung, wissen, welcherlei musikalischen Abschnitt man in diesem oder jenem Fall gemeint hat. Ausser dem allgemeinen Schwanken der Begriffe gibt es eine bedeutende Anzahl solcher Grundbegriffe, besonders der allerelementarsten, die überhaupt nie bestimmt worden sind, oder deren Bestimmung in einzelnen Vorschlägen enthalten sind, die nicht allgemein zur Anwendung gelangt sind, obwohl sie dieselbe auch verdient hätten. Die Forscher der Volksmelodien müssten also diese Grundelemente bestimmen, für

sie konsequente Benennungen feststellen und zugleich auch einige systematische Verkürzungszeichen erfinden, wodurch man verschiedene Eigenschaften der Melodien ganz kurz, z. B. mit Buchstaben und Ziffern ausdrücken könnte.

Zweitens müssten die Untersuchungen in solcher Form geschrieben werden, dass sie anderen Forschern möglichst viel Gelegenheit zum Vergleichen mit anderen Volksmelodiensammlungen bieten könnten. Sie müssten nicht ausschliesslich fertige Resultate enthalten, sondern gleichzeitig auch detaillierte Angaben über die Melodien und Melodiengruppen bieten, dabei möglichst viele verschiedene Seiten der Melodien in Betracht nehmend. Von einer solchen vielleicht kleinlich scheinenden Darstellung hat der andere Forscher oft mehr Nutzen, als von der allgemeinen Charakterisierung vieler sonst wohl interessanten Züge die zu den Grundeigenschaften der Melodien gehören.

Wenn einmal derartige Untersuchungen erschienen sind, müssten die späteren Forscher versuchen so viel wie möglich auf dem Grunde der Vorgänger weiter zu bauen, aus ihnen zu schöpfen, was sie für das Beste halten, und die Untersuchungsmethode weiter zu entwickeln. Um das Studium der Werke zu erleichtern ist es selbstverständlich, dass dieselben nur in den in der Musikwissenschaft am meisten angewandten Sprachen, d. h. deutsch, französisch oder englisch sollten ausgegeben werden.

Meinerseits habe ich schon den Vorschlag einer diesbezüglichen Untersuchungsmethode in meinem Buche, "Ueber Art, Entstehung und Verbreitung der estnisch-finnischen Runenmelodien" (Helsingfors, 1910) vorgebracht. In diesem Werke sind die Melodien in rhythmische Typen gruppiert nach der Taktfusszahl der Zeilen (welche Begriffe im Werke genauer definiert sind). Jeder Typus wird von verschiedenen Seiten untersucht, wobei die Melodik und Rhythmik, die geographische Verbreitung, das Verhältnis des Textes zur Melodie, sowie auch die anderen besonderen Eigenschaften des Typus in Augenschein genommen werden. Dabei werden diese Eigenschaften der Melodien durch irgendwelche bestimmte Abkürzungszeichen ausgedrückt, die in der Einleitung des Werkes erklärt sind. Die Hauptzüge der Typen und ihre gegenseitige Verwandtschaft werden in den Uebersichten nach jedem Typus angegeben. Die eigentlichen wissenschaftlichen Resultate, die den Zweck der Untersuchung ausmachen, sind zum Schluss in einer gesonderten Abteilung vorgeführt, da sie in der Verbindung mit der Untersuchungsabteilung störend gewesen wären, falls man dieselbe zu irgendeiner anderartigen vergleichenden Arbeit anwenden wollte, wobei auch andere Standpunkte als die vom Verfasser berührten in Frage kommen könnten.

Ich unterlasse hierbei die weitläufigere Auseinandersetzung der von mir angewandten Methode, die jeder Interessierte aus dem Werke selbst genauer ersehen kann, und schliesse mit dem Wunsche, dass diese wichtige Frage das Interesse der Volksmelodienforscher anregen möchte, so dass man beim nächsten Kongresse der Internationalen Musikgesellschaft schon eine gute Strecke weitergekommen sein werde.

Psalms and Religious Songs of Russian Sectarians in the Caucasus.

By Madame EUGÉNIE LINEFF, Kuskovo-Tchouchlinka, near Moscow. Teacher of Singing.

(For abstract, see p. 63.)

My views upon the study of Folk-song have been stated in my two books on "Peasant songs of Great Russia," published by the Academy of Science in St. Petersburg, and in my paper, "Ueber neue Methoden des Folklores in Russland," read at the last Congress of the International Musical Society in Vienna. In studying the subject it is important to devote great attention to the social conditions under which the folk-song takes birth, to the psychological moment at which it arises, and to the way in which it continues to live in the memory of following generations; for folk-songs are a true mirror of the life of the people. That is why it is necessary to examine not only the musical side of the song, but also the surroundings in which the song lives.

The principal motive of my journey to the Caucasus was the desire to investigate the religious singing of the "Spiritual Christians," as the Russian sectarians call themselves. The desire arose during my continual work of collecting lay folk-songs, which reflect in such a wonderful and peculiar musical form the life of the people. These songs embrace all the events of peasant life, from birth to death, and accurately represent national melodies. It seemed to me more than probable that with the sectarians, who were free from any foreign influence, and who repudiated any connection with the formal orthodox church (for a long time under the influence of Greek, Italian, and partly German religious music), a close tie would exist between the religious singing of the people and the folk-song proper. This idea tempted me to visit the Caucasus, which is the principal place of banishment and at the same time a place of refuge for Russian sectarians.

I was quite conscious of the difficulties of the task. During my long journeys taken for the purpose of collecting peasant songs I found that dealing with the sectarians was a most delicate matter. Their reserved character, their distrustfulness of strange people, can be easily understood, if we remember what they suffered during centuries of persecution for their ideas. It seemed impossible to win the confidence of those austere, stern people,—as I imagined them to be,—and induce them to confide to a stranger their most sacred religious feelings. Still less probable seemed the idea of inducing them to sing before a phonograph their revered chants and psalms.

Such were my ideas before my acquaintance with the Molokans, the Doochobors and the community of New Israel. But these ideas changed greatly when I learned to know them better. Although these three communities differ considerably from one another, and although each represents an independent body, yet they have one common aim, viz., to realise on earth the Kingdom of God and to follow the ideal of the first Christian communities. They call themselves "Spiritual Christians," and they worship God "in spirit and truth"; understanding this in a practical sense of the word, and realising in daily life the purity, brotherhood and equality of all men. They help each other in every possible way. There are no paupers in their communities, and they live on communal principles as regards land ownership and cultivation of land, at the same time giving full freedom to the individual household. Their religious

ideas do not exist in the abstract, as is often the case, but serve as a guide and a beacon for practical life. The psalms and chants of the "Spiritual Christians" reflect the social ideas of their teaching. They have mostly a polyphonic structure, and are sung by the whole community. Psalms are based on the Gospel; chants are a kind of religious poetry.

The Molokans.—Upon arriving at Tiflis I made acquaintance with the Molokans through the droshky drivers, who mostly belong to the sect. I called on some of the elders, and was invited to service on the following Sunday at their prayer-house in Pésky—a part of Tiflis occupied by the Molokans. On the day appointed we formed a party and entered a large hall, with a long table in the centre and benches along the walls. Men stood on one side and women on the other. In the costumes of both sexes dark colours prevailed. The heads of the women were covered with black silk-lace scarves. Old people formed the majority of the congregation. Each psalm or prayer was started by the "presbyter"—one of the selected brothers, the eldest and the most esteemed of the congregation. He read aloud the first words of the psalm, and one of the brethren intoned a prayer. The others thereupon took up the melody and raised it by an interval of a 4th or of a 5th, and then they divided into two parts. The women joined in later, and in their turn sang in two parts, and sometimes in unison. The result was an interesting and peculiar counterpoint. The relation with the Russian folk-song was felt very strongly, but the parts here moved more closely; and the cautious manner in which the high parts moved within the compass of two or three degrees lent to these psalms a peculiar, stern character. Everybody sang with enthusiasm and with a serious, concentrated expression; the women sang with their mouths half screened by their hands, and therefore their voices sounded shrill; but on the whole the choir sounded beautifully, was full of colour, and bore that expressive conviction which is inherent to folk improvisation.

The temple, without the least adornment, with no gold, silver, precious stones or rich stuffs, with no burning of expensive incense, made a deep impression. Its magnificence did not consist in the showy richness of the place, but in sincere religious disposition. There was something patriarchal in this assembly. "I do not see any young people," I remarked to my neighbour. "The young people have their service in their own prayer-house," she answered. Only later did I fully understand the meaning of that answer, as it is a sore point with the old Molokans.

After the service I was invited to the house of some of the principal members of the community. I explained the object of my visit. They had a long conference, and at last decided to accept my offer and have the psalms recorded and published. The next day, about nine in the evening, the best singers and their wives assembled. We worked until one o'clock at night.

After closer acquaintance with the singing of the Molokans, I came to the conclusion that it deserves a very close study as a precious sample of old religious folk-singing. The text of the psalms is taken exclusively from Holy Scripture—the Gospels, the Old Testament, and the Epistles of the Apostles. The melodies of the psalms are transmitted from father to son. The singing of psalms begins from childhood. I heard boys and girls of five and six years joining the choir of the elders, and keeping their parts with wonderful precision and independence. The singing is very broad and melodious. Under the influence of the dignified, flowing style arises a deep religious feeling, not ascetic or gloomy, but gladsome, full of life. Very remarkable is the form of the musical period. The text of the psalms is not rhymed, and this necessitates a very long musical period, quite as long as the corresponding verse. The

working-out of such broad melody, which passes into a complicated design of free-voice parts, necessitates a very gradual crescendo and a complete absorption of the singers in the musical and ideal contents of the psalm.

Young Molokans.—The community of the young Molokans accepts only the four books of the Gospels. In order to become a member of the community it is not considered sufficient to be born amongst the Molokans; they demand a new spiritual baptism, a conscious entry into the community, confession of sins, purification by public confession, and re-union with Christ. The young Molokans sing not only many of the old psalms of their fathers, but also a good many that are new. Sometimes they take lay-melodies and adapt them to the words of the psalms. Many of their psalms are borrowed by them from the sect of the Baptists, with whom they have some points in common. But baptism by water of the Baptist sect is here replaced by spiritual baptism. The old Molokans, who do not approve of this schism in their own community, call the younger party "Dry Baptists."

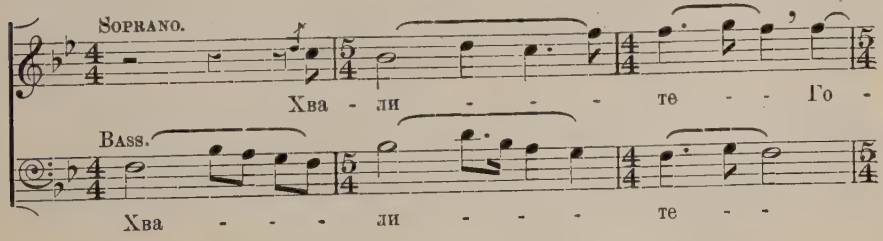
The young Molokans offered of their own accord to record their psalms by phonograph, and made every effort to sing them to perfection. Still I thought that the melodies and motion of the parts of the old Molokans had more characteristic beauty than those of the younger party. Here the influence of "Baptism" took off the originality, and therefore lessened the strength of expression, although the voices were fresh and beautiful.

Herewith are shown three examples of Molokan psalms: No. 1, sung by the Old Molokans of Tiflis, No. 2 sung by the Young Molokans, and No. 3 sung by the Molokans of Vladikavkas. The last was recorded on my way through Vladikavkas on the home journey. Nos. 1 and 3 may serve as specimens of ancient Molokan singing. The first was sung by two of the best singers of the community—Michael Pigoreff and his wife Theodosia. Michael Pigoreff read the first verse, then both sang in seeming unison, which however was worked out later in an original contrapuntal design. The sectarians believe that the broad melody must flow, so to speak, "uninterruptedly"—the psalm must be "endless." In order to get this result the various singers take breath at different moments. The third psalm was sung in a similar way. At the beginning the first verse was intoned, then two men's voices, partly in unison and partly in counterpoint, sang the psalm. No. 2, sung by young Molokans—the "Dry Baptists"—shows an influence partly of the orthodox church music and partly of Baptist music. It has little in it that is original, although it was beautifully performed, expressing a deep religious feeling.

Псаломъ 148. Psalm cxlviii.

Music Example No. 1.

Tiflis. Old Molokans.
Singers: Michael and Theodosia Pigoreff.



- спо - да. Го - - - спо - - - да

Го - спо - - да, Го - - спо - - - да

съ не - - - бе - - (е) съ, хва - - -

съ не - - - - бе - - (е) съ, хва - - -

ли - (и) - - те Е - го, хва -

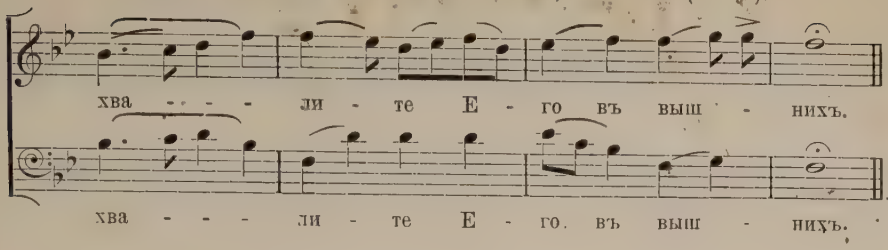
ли - - - - те Е - го, - - хва -

ли - - - - те, Го - спо - да, Го - -

ли - - - - те, Го - спо - да, Го - -

спо - - - - да съ не - - - бе - (е) съ,

спо - - - - да съ не - - - бе - (е) съ,

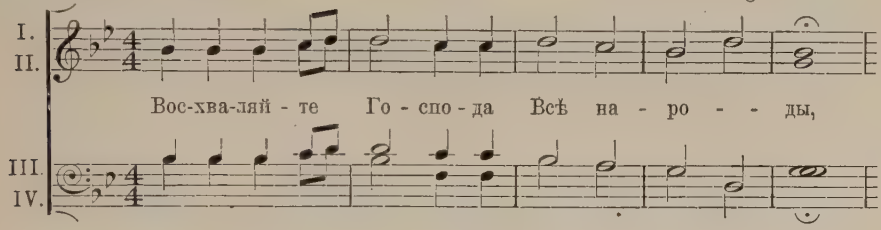


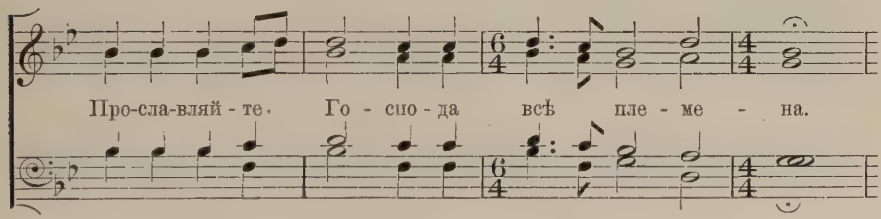
Translation.

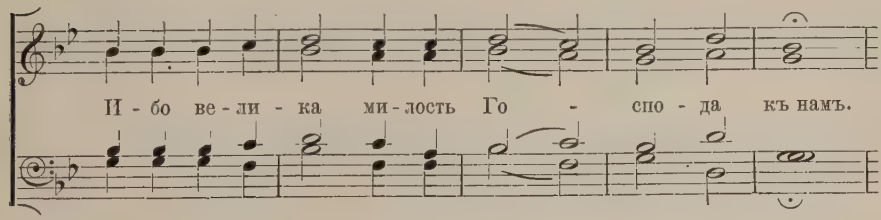
Praise ye the Lord. Praise ye the Lord from the heavens: praise Him in the heights.

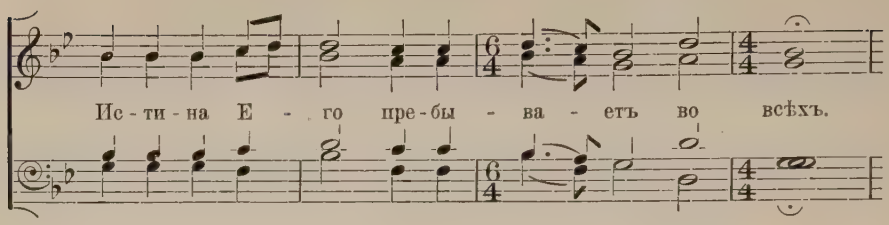
Псаломъ 117. Psalm cxvii.

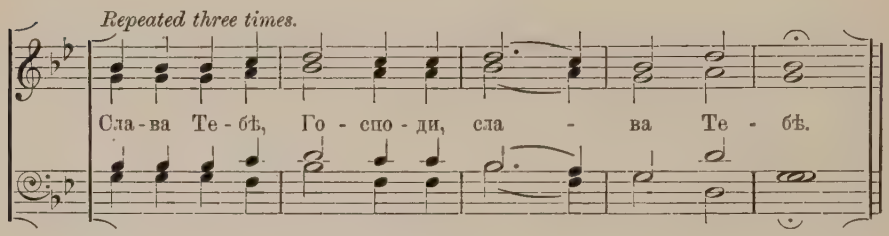
Music Example No. 2. Tiflis. Young Molokans.









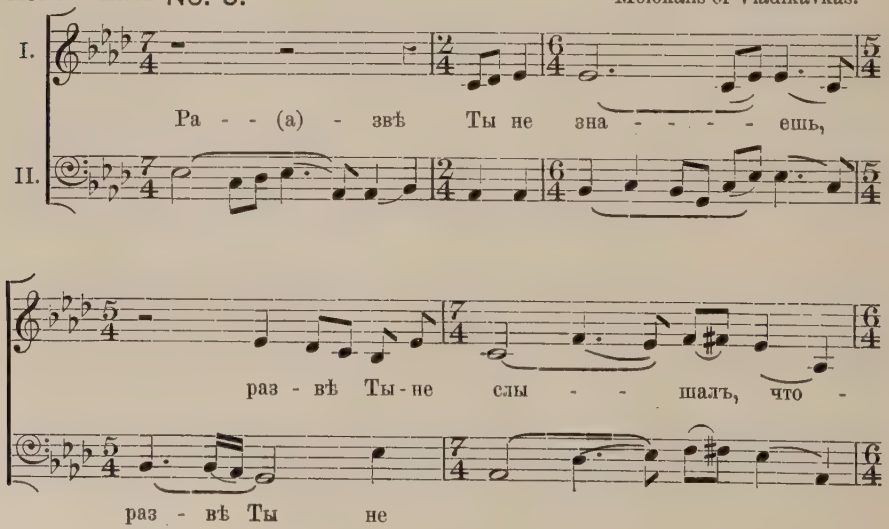


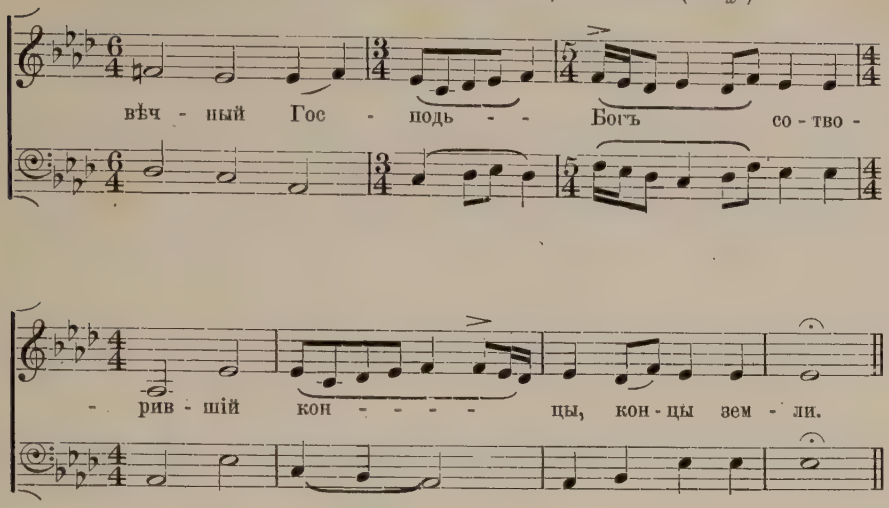
Translation.

O praise the Lord, all ye nations: praise Him, all ye people.
For His merciful kindness is great towards us: and the truth of the Lord endureth for ever. Praise ye the Lord.

Исаія 40, 28. Isaiah xl., xxviii.

Music Example No. 3. Molokans of Vladikavkas.





Translation.

Hast thou not known? Hast thou not heard, that the everlasting God, the Lord, the Creator of the ends of the earth, fainteth not, neither is weary? There is no searching of His understanding.

The illustration "A" now exhibited [not here reproduced] represents a group of Molokan singers of Tiflis, belonging to the old (orthodox) community. The illustration "B" [not here reproduced] shows a group of singers belonging to the community of young Molokans. This last photograph was taken in the Tiflis Zoological Gardens, where, in the afternoon, we had a delightful tea-party under the large palm trees. The whole evening was spent in singing psalms and chants. The illustration "C" [not here reproduced] represents a group of Molokan singers of Vladikavkas, with whom I made acquaintance on my way back to Russia by the Military-Georgian Road.

The Doochobors.—After a hundred miles of beautiful mountain scenery from Borjom, near Tiflis, to Achalkalaki, the aspect of the road from the latter to Doochoborie changes suddenly.* There is not a trace of tree or shrub to be seen. In many places along the brooks and small rivers which intersect the plain in several directions masses of stone, thrown as if by a giant hand, call to mind the legend of the devil scattering in his wrath stones and mountains upon earth. The desolate nature of the place shows into what a desert the Doochobors were banished for their persistence in following the precept of the Bible, "Thou shalt not kill," because this was the principal reason of their banishment. The word "Doochobor" means "spirit-wrestler." The Doochobors refuse to serve as soldiers, but as Russia has general conscription every young man is called on to serve his term of soldiership.

* On my way back from Doochoborie to Achalkalaki, a panoramic photograph was taken of the plain surrounding this little town of about 2,000 inhabitants. The half-tone engraving, "D," now exhibited [not here reproduced] conveys a fair idea of the landscape.

In Doochoborie I put up in the village of Orlovka. It is a large hamlet of wide streets, with low stone houses under flat roofs covered with green grass. The enclosures of the courtyards are also of stone. There is not a single tree or bush in the whole place. In the middle of Orlovka there is a large two-storied house with a red, iron-covered roof, belonging to P. P. Verigin, son of the well-known leader of the Doochobors in Canada, P. V. Verigin. When we arrived at the house of Verigin the master happened to be away. I was admitted to a neat, sunny room of faultless cleanliness. The painted floor shone like a mirror. A carved bedstead, with snow-white blankets, stood in one corner of the room. A goodly heap of cushions with lace covers gave it an elegant appearance; the furniture was substantial and comfortable. Verigin's mother, to whom I presented letters written by mutual friends, received me very kindly and made me welcome.

The Doochobors make a very agreeable impression—tall men with thoughtful faces, kind eyes and quiet manners. Doochobor women wear bright-coloured dresses and embroidery on their black velvet jackets, similar to those worn by women of Little Russia. The men wear half cosack and half Little Russia costume, with a military-looking cap. In comparison with the natives, Armenians and Tartars, who dress in machine-made stuffs of dark colours, the Doochobors in their hand-made clothes and white shirts with coloured embroidery have a joyful, holiday appearance, in spite of their sunburnt faces and hardened hands, which tell of constant work and daily struggle with the severe climatic conditions. During the three summer months they have to sow and to reap their harvest, as very often cold fogs and frosts destroy the crops. In this part of the Caucasus—the (Mokrie Gory) "Wet Mountains"—only oats and barley can ripen, wheat but occasionally. By the time the crops are cut near Achaltsich, they are still quite green in Doochoborie, and not above one foot high. This peculiarity of the climate will be better understood when we remember that the Doochoborie is part of a plateau nearly 7,000 feet above the level of the sea. Their wonderful capacity for work, and especially their perfect communal organisation, allow the Doochobors to live well, never knowing want. The poorest among them possess not less than two cows, but many have fourteen or sixteen, and as many horses. They sell horses and cattle, and supply milk to the rich Armenian cheese-makers. The Doochobors never lose heart. Banishment and all sorts of persecution they accept as necessary means for spreading their ideas. Conviction gives them strength to suffer.

I arrived at Orlovka on the eve of the principal festival of the Doochobors, which took place on June 29, the day of St. Peter and Paul. It was the name-day of Peter Verigin, and the commemoration-day of the refusal of this sect to serve in the army, and of the burning of weapons by the Doochobor soldiers, an act for which they had to suffer so much afterwards. Early in the morning, the majority of the population of the four hamlets—Orlovka, Bogdanovka, Efimovka, and Tambovka—started in their furgons (large vans drawn by two horses) in holiday attire, singing psalms. The procession made its way to the sacred cave, where Lukeria Vassilievna Kalmikova, for a long time a leader of the Doochobors, had passed her days of religious meditation. Her memory is revered, as all her life was given up for the good of the Doochobors. The surroundings of the sacred cave are wild but picturesque. A small brook runs near the rocky mountain in which the "cave" is fashioned. Masses of stone are thrown everywhere, and the whole is covered with patches of long grass and flowers. The half-tone engravings (E, F and G) now exhibited ["G" only here reproduced] represent groups of Doochobors in their picturesque costumes, respectively, (1) on the high cliff

near the cave, (2) in front of its entrance, and (3) on the height opposite the cave.

During the festival I saw for the first time the ceremony of brotherly kissing—a custom which is repeated by the Doochobors at every prayer or service, in imitation of the ancient Christians. The singing began with "the eight beatitudes." An elderly woman with a strong voice commenced the verse with deep feeling, and then it was taken up by the whole congregation. The strict singing, the earnest faces, the peculiar, impassioned steadiness of a deep religious sentiment, made an impression not to be resisted. Sometimes one could hear sobs in the vibrating sounds of the melody. Yet a hidden power was also felt in the tune.

ILLUSTRATION "G."—A GROUP OF DOOCHOBORS.

When the prayer was over the people began to move. The whole mass divided into two rows, men and women opposite each other. A new psalm was started, and the ceremony of kissing began. The first two men of the row grasped each other's hands as a token of spiritual bond, and, having shaken hands three times, gave each other a brotherly kiss; then they bowed to one another, and made a bow to the women standing opposite. The next pair did the same, and so they continued to the last pair of the row. Then the women proceeded and performed the same ceremony throughout. During the ceremony

the singing of psalms was continued by the whole community; when it was over, the ground was covered with beautiful white felts brought from the furgons, and several pieces of hand-made linen cloth were spread over them. Plates and eatables were brought out and put on the improvised tables, and a good many samovars appeared. Tea was now poured out, upon which an elder intoned a psalm, and the whole community took it up. Thus the meal began.

On our way to the sacred cave in the morning, the young people who drove us in their van had sung chants and psalms. The same was done when we returned to Orlovka. It was arranged that the next day we should begin to record the psalms. When, however, on the following day I went in the evening to the appointed house, I guessed by the altered disposition of the singers, the host, and the crowds in the streets, that something had happened. It appeared that several elders did not approve of the recording of their psalms by the phonograph, and the young people, in spite of their desire to sing, did not feel inclined to oppose the wishes of the elders. So the recording could not take place. All next day passed in negotiations and doubts. The singers were anxious to have their songs recorded, the elders obstinately withheld their consent. At one time I thought that all my journey from Moscow (over 2,000 miles one way) would come to nothing with regard to the Doochobors' singing; but as luck would have it, the chief, P. P. Verigin, arrived during the night. After my explanation he took great interest in my idea, persuaded the elders to give their consent, helped me in every possible way to do my work, and sang himself with the best group of singers. The woodcut "H" now exhibited [not here reproduced] shows Verigin's family in a group. The psalms were so long that several cylinders were required to record one psalm, so that I had to get another phonograph to do the recording without interruption. In all I recorded about thirty psalms and chants of Doochoboria.

The Doochobor psalms, which are based on the Gospels, are exceedingly interesting by virtue of their melodic and polyphonic construction. Moreover they are of a sombre character compared with the singing of the Molokans. The melody of the Doochobor psalms does not flow like the melody of a folk-song or like a Molokan tune. Owing to the slowness of the tempo, the custom of the Doochobor singers is to spread one syllable over several sounds, and to give a peculiar accentuation to the most expressive words. This is done by the Doochobors very forcibly. The performance rises from piano to an immense crescendo, as the singing of the psalm progresses. The text of the Doochobor psalms is only partly taken from Holy Scripture. Their psalms are composed by several generations of Doochobors, and are sung from memory; no written or printed copies were allowed up to the present century. Their life, full of persecution, is reflected in the sombre character of their singing. The number of the Doochobor psalms is very great and reaches, so they say, up to several thousands. New psalms are still composed, as a reflection of various events of their life. This first attempt of recording their psalms by a phonograph must be considered as an introduction to a large work of collecting Doochobor psalms.

As just stated, the Doochobor psalms are exceedingly long, one verse alone taking not less than from two to three cylinders for recording. Consequently an attempt to present a Doochobor psalm in a short paper like the present appears impracticable. As an example of Doochobor singing can be given the music of a quasi-religious chant (No. 4) to the words:

"Are ye doves, are ye the grey ones?"

A Chant of the Doochobors.

"Are ye Doves?"

Music Example No. 4.

Solo. Choir.

I.
II.

1. А вы го-лу-би, а - - - - - вы си-зы-
- е? Эхъ, да мы-не го - - - - - лу-
би, да не си-зы - е. 2. А вы ле - - бе-
ди а - - - а вы бѣ-лы - е?
Эхъ, - да мы не ле - - - - бе - - - ди, да мы не
бѣ-лы - е, А мы ан - - ге-лы, эхъ,
да ар-хан - ге-лы мы съ не-
бес - - - ной зем - ли, мы пос-лан-нич-ки.

Translation.

Are ye doves,
Are ye the grey ones?
We are not doves,
We are not the grey ones.
Are ye swans,
Are ye the white ones?
We are no swans,
We are not the white ones.
We are angels,
We are archangels,
From heaven-land
We are the messengers.

We are sent by the Lord
Over all the world,
All the wide world.
Where did ye fly?
Where did ye pass?
What did ye see,
What have ye heard?
We have seen,
We have heard
How the soul parted with the body,
Parted and took leave.

The Community of New Israel.—My next journey was to the station of Akstafa, on the Transcaucasian Railway line, between Tiflis and Bakoo, where I made the acquaintance of the rationalistic sect of New Israel. The members of this community are partly peasants and partly "half-intellectuals," as they call themselves. They are all of Russian origin. The village of New Israel is situated only at about a mile distance from the above-mentioned railway station. The settlement is about two years old, and is still in its formation stage, but with good prospects of expansion by acquiring further land for new settlers of the same community. Most of the members of "New Israel" come from the district of Kouban, where there still remains a large number of brethren awaiting the opportunity to leave for the Caucasus. Amongst them are very intelligent and devoted leaders of the sect: the brothers Loubkoff, Lesin and others. The "New Israel" sect is really a revival of the sect "Old Israel," but in a more perfect form. It is a religion of love and reason, and its moral aim is also the realisation of the Kingdom of God on earth. Like Molokans and Doochobors they have a communal organization of land and work. The process of recording the religious songs was here quite easy, as every one sympathised with my work and did his best to help the cause, regardless of the urgent work in the fields, it being harvest-time. I was able to record over forty "Songs of Zion," as they call their chants. The polyphonic treatment of the songs is very interesting and is improvised by the singers themselves. An illustration of one of the Sion songs is given in Music Example No. 5.

О дщери вы Сіонскія — Новый Израиль

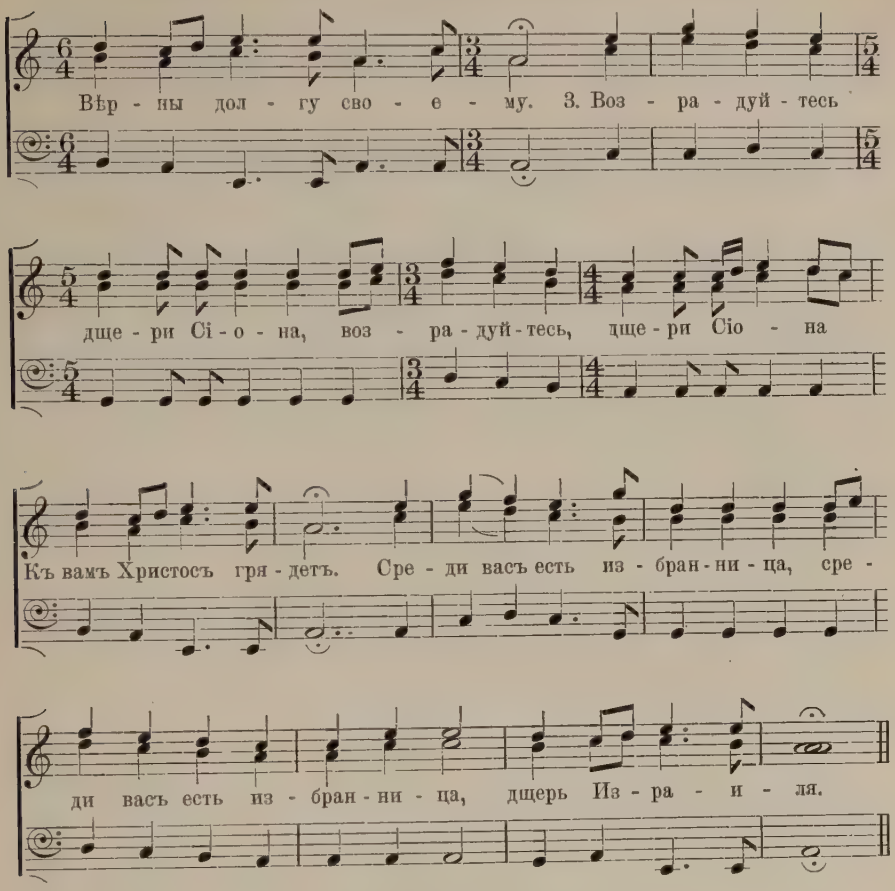
Oh, ye Daughters of Zion.

Music Example No. 5. — New Israel, Akstafa.

Moderato.

Soprano. Alto. Bass.

1. О дще - ри вы Сі - он - скі - я, О дще - ри вы Сі - он - скі - я, Вы пре - крас - ны - я. 2. Ра - зум - ны - я, чис - ты - я серд-цемъ, ра - зум - ны - я, чи - сты - я серд - цемъ



Translation.

Oh, ye daughters of Zion,
Ye beautiful ones,
Wise and pure of heart,
Loyal to your duty:
Rejoice, daughters of Zion!
Christ is coming to you.
There is a chosen one
A daughter of Israel.

Exhibit "I" [not here reproduced] is a view of the village Nadejda. Exhibit "K" [not here reproduced] is a portrait of Loubkoff, the leader of the New Israel. "L" shows a group of New Israel members of Akstafa.

General Conclusions.—The recording of psalms by phonograph is a new departure. Until now lay melodies only were recorded. Although the psalm melodies remind us of the folk-song, being based on natural major and minor diatonic scales, they have their own characteristic features; and, above all, a long musical period which depends entirely on the prose-text of the psalms, and therefore cannot be symmetrical. Exception must be

made for the "Songs of Zion" of the New Israel community, which are usually rhymed, and all the chants of the Doochobors. The second important feature is that psalms cannot be improvised by any and every member of the commune, but have been created for centuries and must be transmitted to new

ILLUSTRATION "L."—NEW ISRAEL MEMBERS OF AKSTAFA.

generations without "the least alteration whatever," as the "Spiritual Christians" say. It would seem therefore that psalms have no variants; but at the same time the sectarians admit that in different places psalms are

sung in a different way, or rather that they have their own peculiarities in different communal villages. This I also noticed when I heard the same psalms sung by the inhabitants of Orlovka, Efimovka and Tambovka in Doochoborie. It appears that there is a certain type-form for each psalm, as it is with the folk-song, the principal motive that ought to be known by every member of the sect, and that there are some slight changes, which create the differences between the performance of different groups of singers from different villages.

The polyphonic construction of the religious songs is similar to that of the lay folk-song. One voice sustains the principal melody, then secondary voices work it out in a similar way and join the principal melody at certain points of the musical period in unison. In all the three communities I found the singers totally devoid of any musical training in our sense of the word. Most of them were quite illiterate—they could not read or write. Yet, owing to constant practice from childhood in choral singing and their great love and reverence for religious music, every member of the community becomes an expert singer, quite able to extemporise his part to any melody which he knows.

I am really at the beginning of my work upon the sectarian psalms. At present I am occupied with the detailed musical analysis of the collected psalms and with the complicated work of transcribing them from the phonograms. I hope to be able to present the results of my work before the International Musical Society at the next Congress in the form of a book.

[The author was commissioned by the Imperial Academy of Science and the Russian Geographical Society to undertake this investigation.]

Die polnischen Tänze ausserhalb Polens.

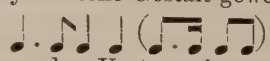
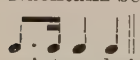
By Dr. TOBIAS NORLIND, Tomelilla, Sweden. Teacher of History of Literature and Music in Lund University; Rector of the Volkshochschule, Tomelilla; Secretary of the National Section Sweden, Int. Mus. Society.

(For English abstract, see p. 66.)

AUSZUG.—Zu den polnischen Tanzen, die ausserhalb Polens bekannt sind, gehören in erster Linie: "der polnische Tanz" des 17. Jahrhunderts, die Polonaise und die Mazurka. Über die Herkunft dieser Tänze herrscht noch keine Einigkeit, nur darin ist man einig, dass sie ganz verschiedene Entwicklungsreihen representieren. Nach meiner Meinung gehören alle diese Tänze einem gemeinsamen Urtypus, dem polnischen Tanz des 16. Jahrhunderts, an. Aus diesem Urtypus entwickelte sich einerseits die Mazurka im 17. Jahrhundert und die Polonaise des 18. Jahrhunderts anderseits der schwedische Volkstanz, die Polska. Obgleich der polnische Tanz als Volkstanz im 18. Jahrhunderte sowohl in Deutschland als in Dänemark, Norwegen und Finnland bekannt war, fand er doch seine Hauptpflege in Schweden, wo er sich auch allmählig in drei Gattungen trennte: 1. Die Polska mit punktirten Achteln (=Mazurka); 2. Die Sechzehntel-Polska (= Polonaise); 3. Triolen-Tänze (= norweg. Springdans).—Um die Entwicklung des polnischen Tanzes näher zu zeigen wurde eine Musikbeilage mit 65 Tänze an die Kongressmitglieder verteilt.

Zu den polnischen Tänzen, die ausserhalb Polens bekannt sind, gehören in erster Linie folgende: "der polnische Tanz" des 17. Jahrhunderts, die Polonaise und die Mazurka. Ueber die Herkunft dieser Tänze ist man sich noch nicht einig, nur darin stimmen alle Meinungen überein, dass sie ganz verschiedene Entwicklungsreihen darstellen.

Der polnische Tanz des 17. Jahrhunderts tritt uns am häufigsten im Anfang des 17. Jahrhunderts oder näher bestimmt von 1590-1610 entgegen.* Nach 1620 ist er immer seltener zu finden und nur, wo unmittelbare polnische Einflüsse bestehen, treffen wir noch einige Aufzeichnungen dieses Tanzes an. Wie ich den Mitgliedern der internationalen Musikgesellschaft in einiger Zeit zu zeigen hoffe,† umfasst das Gebiet dieses Tanzes ausserhalb Polens zuerst Schweden und Sachsen mit Thüringen. Um 1620 ist der Tanz in Deutschland nur spärlich zu finden, dagegen viel häufiger in Schweden und Dänemark.‡

Nach dem dänischen Kulturhistoriker Troels-Lund war dieser Tanz von Anfang an lebhaft und fröhlich und behielt auch diesen Charakter das ganze 17. Jahrhundert hindurch. Er war ein beliebter Tanz besonders der niederen Klassen bis gegen Ende des 18. Jahrhunderts, wo der Walzer ihn allmählich verdrängte. Gegen diese Auffassung sprechen aber sämtliche historischen Mitteilungen, die von diesem Tanze um 1600 handeln. Ueberall wird nämlich gesagt, dass er "gut, fein und zierlich" wäre, der, wie eine Quelle aus Schlesien um das Jahr 1600 berichtet, "in grossen Reverenzen, lieblichem Neigen des Kopfes mit Kippen und Wippen des Leibes" bestand. Die erhaltenen Melodien zeigen auch die Struktur eines ruhigen noch unentwickelten Tanzes.§ Ein Nachtanz im 3-4 Takt ist zwar hie und da zu finden, aber noch ohne einen bestimmten Charakter. Bald sehen wir aber, dass der polnische Tanz mit der fröhlichen Gaillarde zusammengestellt wird. Der Charakter muss also allmählich ein anderer geworden sein. Wann dies geschehen ist, wissen wir nicht bestimmt, doch lässt sich vermuten, dass es schon vor 1630 gewesen sein muss. Doch ändert sich vorläufig nichts in dem Vortanze, der noch langsam mit Sechszehntelfiguren und ruhigem Hinfliessen der Melodie ausgeführt wird. Nur der Nachtanz hat eine ganz bestimmte rhythmische Gestalt gewonnen. Der Rhythmus des Vortanzes war vom Anfang an:  Der Nachtanz bekam nun einen Rhythmus, der genau aus dem Vortanze hervorging:  Die Melodie schmiegt sich auch dem Vortanze ganz genau an und zeigt an keinem Punkte melodische Selbständigkeit. Nur der Vortanz schafft die Melodie; der Nachtanz folgt ganz mechanisch nach. Um 1640 finden wir diese Entwicklung des Nachtanzes schon vollbracht und noch am Ende des Jahrhunderts ist keine Veränderung darin eingetreten. Die litterarischen Quellen des polnischen Tanzes sind vorwiegend in Dänemark und Schweden zu finden, und überall ist nur von einem fröhlichen Tanz unter dem Volke die Rede. Noch 1739 bespricht Mattheson in seinem "Vollkommenen Kapellmeister" (S. 162 und 230) eine "Polonaise," die ganz und gar der alte polnische Tanz des 17. Jahrhunderts ist. Um diese Zeit muss aber der Tanz allmählich verschwunden sein.

Wenn im 18. Jahrhundert von einem polnischen Tanze die Rede ist, gilt dies immer nur der Polonaise oder Mazurka. Wann diese beiden Tänze entstanden sind und welcher von beiden der ältere ist, das sind Fragen, die bei

---

* Nach einer Mitteilung der beiden polnischen Musikforscher H. Opieński und A. Chybiński ist in Polen neulich eine Sammlung polnischer Tänze aus der ersten Hälfte des 16. Jahrhunderts gefunden.

† Jetzt in Sammelb. d. I. M. G. XII., S. 501-525 gedruckt: "Zur Geschichte der polnischen Tänze."

‡ T. Norlind, "Studier i svensk folklore." Lund, 1911, S. 338-700: Dan svenska polskans historia.

§ Solche Melodien sind u. a. von mir in 'Studier i sv. folklore," Musik-Beilage No. 1-14; "Zur Geschichte der polnischen Tänze," S. 503-506, und von H. Opieński in "Dawne tańce polskie z XVI i XVII wiekn." Warszawa, 1911, No. 1-10 mitgeteilt.

weitem noch nicht endgültig beantwortet sind. Böhme ist der Meinung, dass nur die Mazurka echt polnisch, die Polonaise dagegen höfischer Herkunft sei. Nach der Meinung A. Sowinskis soll die Polonaise aus einigen jüdischen Weinachtsgesängen entstanden sein. Der Wahrheit am nächsten kommen einige englische Forscher. Barclay Squire betont die instrumentale Herkunft der Polonaise und denkt besonders an eine höfische Herkunft.* Frederick Niecks lässt beide Tänze aus Polen herstammen und sagt von der Polonaise, dass "sie sich, wie die zweifellos ältere Mazurka in fernste Vergangenheit verliere."† Hier wird also bestimmt ausgesprochen, dass die Mazurka vor der Polonaise entstanden sein muss. Doch wie die Entstehung zu denken ist, darüber fehlen noch irgendwelche Andeutungen.

Sehen wir aber nun den Nachtanz der polnischen Tänze des 17. Jahrhunderts an, so finden wir da genau den Rhythmus der Mazurka, und wir können auch schwerlich einige direkte Verschiedenheiten zwischen der Mazurka des 18. Jahrhunderts und dem Nachtanze des 17. Jahrhunderts herausfinden. Die Mazurka muss also als Nachtanz des alten polnischen Tanzes schon um 1640 existiert haben. Hierbei handelt es sich aber um eine ganz folgerichtige Entwicklung aus dem Vortanze und es lässt sich also feststellen, dass die Mazurka sich im 3-4 Takt bis 1640 verfolgen, und dass sich ihre Entstehung im 2-4 oder 4-4 Takt noch 50 Jahre weiter zurück verfolgen lässt. Damit ist aber auch die Einheit zwischen dem polnischen Tanz des 17. Jahrhunderts klargestellt.

Etwas schwerer ist es die Entstehung der Polonaise zu erklären. Wir fanden schon, dass der Nachtanz sozusagen in der Mazurka fortlebt, während der Vortanz scheinbar ganz wegfällt. Der ruhige Vortanz im 4-4 Takt zeigt im 17. Jahrhundert eine besondere Vorliebe für Zerlegung der Vierteltöne in Sechzehntel, um damit eine Belebung der sonst schwerfälligen Melodie zu bewirken. Im 18. Jahrhundert existiert zwar nur der Nachtanz, aber dieser zerfällt bald in zwei Hauptgattungen: die rhythmisch markante Mazurka und die etwas ruhigere marschähnliche Polonaise. Es scheint also, als ob die Polonaise aus einer Vereinigung des Vortanzes und Nachtanzes entstanden sei. Daher finden wir gerade in der Entstehungszeit der Polonaise oder von 1700-1720 mehrere Mischformen, die sowohl der Mazurka als der Polonaise angehören.‡

In keinem Lande lässt sich diese Entwicklung besser verfolgen als gerade in Schweden, und dies ist auch ganz natürlich, da ja eben Schweden zur Zeit Karl XII. in lebhafter Verbindung mit Polen stand. Erst nach 1720 finden wir Polonaisen in Deutschland und zwar zuerst in Sachsen (Bach als Thomaskantor in Leipzig schreibt Polonaisen), also in demselben Lande, wo 130 Jahre vorher der alte polnische Tanz seine erste Pflege ausserhalb des Vaterlandes genoss. Sehen wir die allgemein beliebte sächsische Sammlung "Singende Muse an der Pleisse" an, sowohl die Hauptausgabe von 1736 als die Fortsetzung von 1741, so finden wir eben da überall Polonaisen. Erst von Sachsen aus breitete sich der neue Tanz weiter aus. Nur Schweden erhielt seine Polonaisen im Anfang direkt aus Polen, und es gab also vor 1750 zwei

---

* Grove's "Dictionary of Music." Article, Polonaise.

† Friedrich Chopin, aus dem Englischen übertragen von W. Langhans. Leipzig, 1890. II., S. 261.

‡ Zu den S. 517 in meiner Studier "Zur Geschichte der polnischen Tänze," erwähnten schwedischen Handschriften dieser Uebergangszeit ist noch eine aus der Bibliothek in Skara hinzuzufügen. Diese Handschrift, die nicht in der Musikbeilage meiner Folklore-Studien aufgenommen ist, soll jetzt im Herbst gedruckt werden.

Hauptmittelpunkte der polnischen Tänze, Schweden und Sachsen. Von diesen Pflegstätten gingen nun zwei verschiedene Strömungen aus: Die schwedische, welche schon von Anfang an volkstümlich war, bildete einen Volkstanz aus, der um 1800 in einen Nationaltanz die "Polska" endete; die sächsische, die eine musikalische Kunstform schuf, die bald dem Menuett eine Stellung in der Sonate erhielt und schon im Anfang des 19. Jahrhunderts sowohl in die Oper als in die Thèmes variées für Klavier oder Violine aufgenommen wurde.

Die Mazurka, die zwar älter als die Polonaise war, konnte im 18. Jahrhunderte in den höheren Kreisen nicht so leicht Eingang finden und verblieb daher bei den niedrigeren Klassen, wo sie sowohl in Polen als in Skandinavien leidenschaftlich gepflegt wurde. Als wesentlich ein Figurentanz konnte die Polonaise nur allmählich ins Volk dringen und nur aus Skandinavien und aus Norddeutschland wissen wir, dass die Polonaise als Volkstanz gepflegt wurde Als nun der Walzer um das Jahr 1800 Europa eroberte, wurde die Mazurka wieder beliebt, und schliesslich ist sie in der Mitte des 19. Jahrhunderts wieder ein Gesellschaftstanz der Gebildeten.

Blicken wir also noch einmal auf die ganze Entwicklung der polnischen Tänze zurück, so müssen wir mit den beiden oben genannten englischen Forschern daran festhalten, dass beide Tänze, die Polonaise und die Mazurka alte echt polnische Tänze seien, die beide ihre Wurzeln im polnischen Tanz des 17. Jahrhunderts haben. Mit Barclay Squire müssen wir behaupten, dass beide ursprünglich Instrumentaltänze seien. Auch muss der alte polnische Tanz der ja von Anfang an ein zierlicher Tanz war, von höfischer Herkunft sein. Mit Frederick Niecks müssen wir auch betonen, dass die Mazurka die ältere sei, indem dieser Tanz schon sechzig Jahre vor der Polonaise voll ausgebildet ist.

Der polnische Tanz muss sich also folgendermassen entwickelt haben. Ein Tanz höfischer Herkunft kam um 1590 nach Sachsen und nach Schweden, wo er bald sehr beliebt wurde. Ursprünglich einfach und ruhig wurde er allmählich mit einem festen, scharf rhythmischen Nachtanz versehen. Als Volkstanz wurde dieser letztere ganz besonders in Polen, Schweden und Dänemark gepflegt, bis der Vortanz um 1700 wegfiel und die Polonaise entstand. Im 18. Jahrhunderte tanzt man polnisch sowohl bei den höheren als den niederen Klassen, und um 1800 treffen wir auf der einen Seite einen Volkstanz der unter den Namen "Polnisch," "Polsk," "Polska," "Springdans" in Polen, Schweden, Dänemark, Norwegen und Finnland getanzt wird, auf der anderen Seite eine musikalische Kunstform, die bald überall als Defiliermarsch benutzt wird.

Chopin war somit nicht der erste, der polnische Tänze ausserhalb ihrer Heimat bekannt machte, sondern der letzte. Mit ihm schliesst eine lange Entwicklungsreihe ab. Er nimmt die schon fertigen und allbekannten Formen auf, erfüllt sie mit einem tiefen Inhalt und fesselt uns wieder mit dem alten Zauber des polnischen Tanzes.

Als Musikillustration wurde vom Vortragenden selbst einige polnische Tänze teils aus der älteren Zeit, teils schwedische Polsken am Flügel gespielt.

Die gespielten Musikillustrationen waren: No. 15, 19, 29, 33, 56, 61 aus der Musik-Beilage der "Studier i svensk folklore," von T. Norlind (Lund, 1911). No. 14 in "Tjugo Gotlands-Polskor," von J. Ad. Hägg herausgegeben. Stockholm s. a.

Ueber eine ungedruckte Sammlung deutscher Volkslieder mit ihren Singweisen in der Altmark und im Magdeburgischen, aus Volksmunde gesammelt von Ludolf Parisius.

By Dr. FRIEDRICH SANNEMANN, Hettstedt. Pastor.

(For English abstract, see p. 70.)

AUSZUG.—Ludolf Parisius hatte im Jahre 1879 in dem 18. Jahresbericht des altmärkischen Vereins für vaterländische Geschichte zu Salzwedel 21 Lieder mit Anmerkungen und Melodien veröffentlicht und in Sonderdruck herausgegeben. Das grössere, bisher ungedruckte Sammelwerk umfasst im Manuskript, ohne die Melodien, 730 Quartseiten. Es werden hier 281 Volkslieder im Text, sowie über 150 Melodien mitgeteilt. In Anmerkungen ist die gesamte vorhandene Volksliederliteratur mit Textvarianten je nach den verschiedenen Fundorten berücksichtigt. Die Sammlung bringt 15 geistliche Lieder, 46 Balladen, 91 Liebeslieder, 56 Soldatenlieder, 31 Jägerlieder und Lieder für verschiedene Stände, 42 Lieder verschiedenen Inhalts, sowie im Anhang eine grosse Zahl von Sprüchen aus dem Volksleben, Gesundheitsregeln, allerlei Aberglauben, Abzählreime für Kinderspiele, u. a. m. Für die Beurteilung des druckfertigen grossen Sammelwerkes mag der Umstand wertvoll erscheinen, dass das preussische Kultusministerium für die Drucklegung einen angemessenen Beitrag zu den Druckkosten zugesagt hat

---

De la musique populaire dans les Pays Roumains.

By Prof. Dr. STEFAN SIHLEANU, 12, Str. Cozma, Bucharest. Professor at the University. Formerly Inspector-General of Education, and Director-General of Theatres in Roumania.

(For English abstract, see p. 71.)

RÉSUMÉ.—L'auteur insiste sur le caractère général de la musique populaire roumaine, où prédomine le mode mineur avec sa note mélancolique dans les chants lyriques (doïnas), dans les complaintes, et dans les chants patriotiques. Il parle de la musique de danse où, à côté du mouvement lent et grave de la hora, on trouve les accents vifs et agités des "sârba," "bâtota," "brâul" et autres danses où prédomine la note gaie et bruyante. L'auteur étudie la structure musicale de quelques mélodies ou airs populaires les plus connus, en fait resortir le caractère original, et illustre sa démonstration par l'éxécution au piano de ces airs, faite par lui-même. Il donne un aperçu de la musique roumaine dans les différents pays habités par les Roumains, aussi bien dans la Roumanie indépendante que dans les provinces appartenant à l'Autriche, à la Hongrie et à la Russie. Cette communication était accompagnée de textes musicaux, dont quelques-uns étaient éxécutés pendant l'exposé de la communication.

Section III.—Theory, Acoustics, and Æsthetics.

Sectional Chairmen: Mons. Michel D. Calvocoressi (Paris), Dr. Heinrich Rietsch (Prague), Cav. Fausto Torrefranca (Rome).

Sectional Vice-Chairmen: W. A. Aikin, Esq., M.D. (London), Franz Liebich, Esq. (London), Maestro Alberto Visetti (London).

Musical Form and the Symphonic Poem.

By HERBERT ANTCLIFFE, 136, Crookesmoor Road, Sheffield. Musical Critic and Lecturer.

(For abstract, see p. 53.)

The purpose entertained in submitting the considerations contained in this paper is not to bring forward any results of original and deep research into the psychological or æsthetic conditions which have brought about the use of the term "Symphonic Poem," or the principles which such title implies; rather, to raise the question whether it is not now possible to place the designation of modern principles and modern forms on a firmer basis, by allotting to each recognised form or formula a name more or less descriptive of its objects, its characteristics, and its dimensions.

As things stand at present, the term Symphonic Poem—with its German, French and Italian equivalents—may include any programmatic work, from one written in a form approximating to that of the classical symphony to one constructed in a loose rhapsodical manner in one movement only. It may and does include works of the slightest suggestiveness, and choral works in which the orchestral parts merely support and enforce those of the voices, as well as obviously descriptive pieces.

It is hardly necessary here to discuss the question of the necessity or justification of programme music. The most reactionary will admit its reasonableness, or at any rate its justification under certain circumstances; and its most strenuous advocates will not defend some of the results achieved by certain of its extreme or eccentric exponents. Whether we approve of its aims and principles or not, it constitutes an objective fact which we can neither destroy nor ignore. Therefore the alternative is to endeavour to keep it within reason and under control.

As the fugue was the culmination of all which had been previously achieved in polyphonic music, either on its own direct lines or on a smaller or less strongly compacted scale, and as the sonata held a similar position with regard to homophonic music, so the Symphonic Poem may well be the form in which our modern ideas of the combination of polyphony and homophony, together with the feeling for the relation of music to external matters, will of necessity find its highest level.

The Symphonic Poem, if it be not wrongly named, is a form in which the architectonic principles of symphonic music are combined with the freedom of expression which the association of two or more arts brings about. A writer has told us recently that "a purely musical form must grow organically out of

the characteristic qualities of the musical medium, and be determined solely by these." This is true; as it is also true that "where that which is the primary function of one art appears as a secondary function of another, the relation between the two should appear by the mere exercise of that which is the immediate means of expression."

But the Symphonic Poem is not, and cannot be, "a purely musical form." For this we must look to other lines of development. While it makes its appeal primarily and chiefly through the music, in both contents and form it must have its conditions of necessity in literary, pictorial, and other matters outside the art of music. It must be a form relating entirely to "programme," or, as some would prefer to call it, "associated music," otherwise the title is meaningless.

The most conservative cannot blind themselves to the fact that during the last century and more there has been on all sides a growing demand for a wider means of expression that is afforded by the classical forms. Liszt, with his keen sense of all that was vital, not only in his own art but in every other Fine Art besides, was the first definitely to state his conviction of the fact, and to endeavour to find a new form which should meet this demand. In spite of his lack of strength, if not actual incompetence, in handling the old forms, his comparative success in the invention of a new one has been admitted by practically everybody; though there still remain some who consider his work in the light of a mere episode which will shortly pass away without having made any serious difference—valuable or detrimental—to the art of music. Yet others have seized at what the conservatives of Liszt's own generation regarded as only a straw, and have found in it at least a partial satisfaction of their requirements.

One useful device was invented, or fully developed by Liszt, namely, that of the transformation of themes by rhythmic process. This device has formed the basis on which many composers have constructed their works, and for which reason, without any other, they have given to them the title of Symphonic Poems. This is one of the mistakes made with regard to the form and the title. Any such new form as has been indicated, if it is to be permanent and useful, must have the same plasticity as well as the same restraining power as the old forms. The Symphonic Poem has already the former, has it the latter? We must acknowledge that it has not. It has been the cause of much freedom, and not a little license, but of no restraint.

One of the most important facts forcibly impressed upon us by the development of the art of music during the last two or three generations is that of the very close and intimate relationship between tone-colour and musical form. Even the most casual study of musical history will reveal this, as we observe that the colourless smoothness of the old ecclesiastical polyphonists avoided, on the same grounds and by the same means, any approach to a defined musical architecture. As the recognition of differential tone-qualities became more general, the feeling for definable and easily recognisable principles and methods of tonal structure proportionately increased.

The need of a new form or forms, or perhaps of a new basis of structure generally, has become not only more evident but also more urgent, as it has also become more nearly possible, with the development of the possibilities and appreciation of the qualities which we know as tone-colour. And closely linked with this is the question of the possibility and the appreciation of what for lack of a better name we call "programme" music. Once admit that music possesses any power of description or suggestion of external matters, and we must also admit the need for principles of structure which can be put into practice in a manner independent of that of the classical or merely architectural forms.

The means by which this has been effected up to the present have been by tone-colour and the new rhythmic development (if we may call it development, in view of the technical use of that word for a classical form) invented by Liszt; and by the use of Leading Motives. Of course, there has been the inevitable loosening of the bonds of form, with its consequent loss and gain. We see this to a very marked degree in the transition which has taken place in the works of our English composers. Only a generation or so ago the land was filled with flat inanities in classical forms. To-day we hear all around works full of life, but often lacking the controlling force of a carefully designed or slowly developed form. In place of the mourant spirit of a few decades age we have an exuberant robustness, which delights alike in dirt and cleanliness, in order and disorder, in morbidity and cheerfulness, but nearly always lacks that restraint and concentration of force without which it is impossible to achieve the highest powers.

Is the Symphonic Poem then going to provide, or assist in providing, a means by which such restraint and concentration may be imposed on those who place their work within its mould? Apparently it is; but not without some clearance of the ground with regard to both the form itself and the use of the title. When we find the same designation, with regard to the form, used for a long orchestral work constructed in a very extended "aria" form, another work in the form of reversed variations, and a third work in the simple form of a choral ballad, we are hardly in a position to blame those who agree with a well-known critic "that the absence of any recognisable design in the composition" would seem to be "considered essential to success."

The following definition of the "Symphonic Poem" may form a basis on which to construct an inquiry into the present and probable future consequences of the use of the term and of the theories and principles associated with it:—"A Symphonic Poem is a piece of music in one or more movements written for orchestra (with or without the addition of voices), based upon ideas not in themselves essentially musical and constructed on the principles of theme-transformation developed and first definitely put into practice by Franz Liszt."

In the construction of musical works, just as in the construction of all other works, there are certain eternal necessities. The chief of these is balance. Before we can say that a new form has been created, we must be able to point to definite results of definite methods which in their main characteristics are agreed.

Can it be said that in these days there is a sufficiently common agreement between composers to enable us to define any particular work as a Symphonic Poem, or to lead us to think that such will be the case in a not very remote future? The former is distinctly not yet the case, but the latter is. The mere possibility of such a definition of the term as that just given being formed from the characteristics observed in the study of actual well-known works, is evidence of the likelihood of a more perfect and general agreement in the future.

Apart from the use of theme-transformation, there is an increasing basis of operation for the musical analyst—a strengthening and co-ordination of the bonds of form. The consistent use of what may conveniently be called "rhythmic dissonances," which require resolution by ultimate rhythmic consonance, is one of the minor developments available, and actually adopted by the greatest composers, in the classical forms. But without it, the possibilities and effectiveness of programme music, either in respect of its suggestive powers or its abstract beauty of sound, would be considerably diminished.

That the principle involved in Liszt's idea of theme-transformation is considerably affecting the development of musical form generally, is evident in the increasing number of works in which the motto theme is used, in the large scope of theme development, and in the construction of several themes on the same notes, such as we get in Edward Elgar's first Symphony. Richard Strauss too, uses the form of the symphony for programmatic purposes. Yet it is to Strauss, more than to any other individual, that we can look for the lines upon which a single new form may be evolved. Perhaps his greatest weakness is in the multiplicity of his themes. His strength lies in his control of them, and in the practical respect which he shows for the older forms. In his largest work, described as a Tone-Poem, as also in the one which contains the greatest proportion of abstract beauty—in "Ein Heldenleben" and in "Tod und Verklärung"—we find both these sources of strength and weakness combined. And in these two works it is probable that we see the embryo of the Symphonic-Poem of the future.

Roughly speaking, he has in these two works taken the short song-form and extended it to considerable dimensions by the use in combination of a large number of themes developed on Lisztian lines, and has obtained greater variety by employing emotional variation and varied tempo, and by adding a prologue and an epilogue, or in musical terminology, an Introduction and a Coda, each of importance and considerable length.

What Liszt and his successors have provided or made possible by the use of the term with all its suggestiveness, and by the varied details of their methods, has been :—(i.) a sense of freedom, with an embryonic but not yet developed means of exercising such freedom without allowing it to degenerate into license ; (ii.) a recognised means of combining poetical and musical ideas without necessarily combining with the music anything more precise than a brief statement of the general poetic ideas ; and (iii.) a new basis for thematic variation.

The effect upon classical forms, and particularly on that of the symphony, of this desire for new formal principles and methods, has not been inconsiderable. Reference has already been made to the use of the motto theme, of which the best known and most notable instances are by Elgar and Tschaikowsky ; but it goes further than this. The welding into one continuous movement of the whole symphony, and the use of theme-transformation, are results which cannot be regarded as arising otherwise than from the spirit, and sometimes from direct imitation of the work, of Liszt. Even Brahms used the latter tentatively in his second Symphony, and later composers, finding the two schools agreeing, have developed the system in every direction. But the modified continuous symphony, in which theme-transformation is employed, is surely more truly a symphonic-poem than is any other form.

The question of descriptive title, even if taken last, is by no means the least. The terminology and nomenclature of any art are of importance, and though it is impossible, especially in so elusive an art as music, that they should be exact, yet the less precise they are so much the less useful are they. The term "psychological-dramatic-variations," employed by Weingartner to describe certain methods, is fairly comprehensive ; though it would hardly be exact if used in reference to some of these works. It is also a somewhat too cumbersome and involved description for everyday use.

Both before and since Liszt there are many instances of attempts to define in a word or two the form of a musical work for which there is no generally recognised title. Félicien David's "Symphonic Ode" is perhaps the best known. We have now also Ballads, Nocturnes, Idylls, Reveries, Elegies, Scenes for Orchestra, Concerto Poems, Tableaux Symphoniques, and other titles more

or less descriptive of the character of the works to which they are given. Would it not be possible to restrict to some extent the use of each of such terms to a certain form ; in the same way and to the same extent, say, as we do in the case of Overture, Rondo, Scherzo, &c. ? Other terms such as "Tone Epic" and "Sonnet" might be employed to describe pieces based on similar rhythmic and rhyming principles as the word-poems in those forms. Liszt, it will be remembered, compared some of the Hungarian Dance forms to Epic Poems. "Symphonic-Poem" could then retain its present comprehensiveness without any attempt being made to restrict its use too closely.

It is of course impossible for the theorist to coerce the composer into using certain terms, but we can at least use the most suitable terms in our discussions, and thus bring them into more or less defined prominence.

Les "Rhapsodies Hongroises" de Franz Liszt.

By ALEXANDRE DE BERTHA, 236 rue du faubourg St.-Honoré, Paris. Writer on Music.

(For English abstract, see p. 54.)

RÉSUMÉ—Introduction : génèse des "Rhapsodies." I. Leur nombre ; leur groupement ; la cause qui le produit.—Le livre de Liszt sur les Bohémiens (Tziganes).—L'opinion de l'auteur sur sa provenance.—II. Résumé de l'histoire de la musique hongroise et de ses rapports avec les Tziganes.—III. L'analyse des "Rhapsodies" et l'historique de la "Marche de Rakoczy."—IV. Du caractère général des "Rhapsodies" et de l'influence qu'elles ont exercée sur Liszt et les musiciens.—Chopin et Liszt.—L'opinion de Richard Wagner sur la musique hongroise.—Conclusion.

Quand au mois d'avril 1838, retenu à Venise par la maladie de Mme d'Agoult, la mère de ses enfants,—plus connue sous le pseudonyme littéraire de Daniel Stern—Liszt fut informé des malheurs qui venaient de frapper la capitale de la Hongrie, son pays natal, à la suite d'une crue extraordinaire du Danube : il prit incontinent la résolution de se rendre au milieu de ses compatriotes éprouvés et d'y donner des concerts à leur profit. Résolution d'autant plus généreuse que depuis sa onzième année il vivait à l'étranger, qu'ayant une mère autrichienne-allemande, il ne savait pas le hongrois et qu'en raison de la mort prématurée de son père, décédé en France dix ans auparavant, il ignorait complètement le caractère, les ressources et les aspirations du génie magyar. Résolution on ne peut plus méritoire, qu'heureusement la Hongrie sut apprécier à sa valeur, car à ce moment-là elle était justement en train de se réveiller de son long sommeil léthargique pour se jeter avec l'impétuosité la plus fiévreuse sur tous les terrains de l'activité humaine, et pour ouvrir les retranchements de sa constitution à tous ses enfants, grâce aux exhortations du Comte Etienne Széchenyi, le plus grand des Magyars, et grâce au libéralisme désintéressé de la noblesse. De là l'enthousiasme avec lequel fut reçu le "roi des pianistes" par le public hongrois qui ne le fêta pas seulement en grand artiste au cœur compatissant, mais aussi en précurseur des gloires futures de la patrie ; de là cette espèce d'éblouissement ressenti par Liszt en face d'un monde aux idées et aux sentiments insoupçonnés, où il eut pour la première fois l'occasion d'entendre la musique hongroise, chantée par des artistes du pays, ou exécutée par les Tziganes !

Le concours d'émotions aussi profondes et aussi diverses ne pouvait que devenir fécond. Pour le monde musical de Budapest—alors encore les deux villes sœurs de Bude et de Pesth—l'apparition d'un grand artiste hongrois était un encouragement à continuer la fondation d'une école nationale hongroise, entreprise par François Erkel, à cette époque occupé de la composition de son opéra fameux "Hunyady Laszlo" (Ladislas de Hunyad); pour Liszt il s'ouvrait au contraire une veine inespérée d'inspirations au contact avec les trésors de la musicalité hongroise, naïvement, mais fidèlement reproduite dans les aires populaires et dans les essais primitifs des compositions instrumentales. Enivré par leurs charmes pénétrants, il eut d'autant plus le désir de les faire connaître aux musiciens et aux amateurs des autres pays, que les œuvres de Chopin, remplies de reminiscences polonaises, lui démontraient la possibilité d'obtenir des succès en dehors du domaine des écoles musicales allemandes, françaises et italiennes.

Telle est la genèse des Rhapsodies Hongroises. Leur nom est probablement un souvenir de Liszt à l'adresse de son ami de jeunesse, le poète français Petrus Borel, dont un volume de vers porte également le titre de "Rhapsodies." Mais à vrai dire il y a aussi des morceaux ainsi intitulés du compositeur tchèque Jean Tomaschek, et ils datent du commencement du XIXme siècle. Quoi qu'il en soit, on ne tient compte aujourd'hui que des œuvres en question de Liszt; elles appartiennent au répertoire de tout pianiste qui se respecte et quelques-unes donnent toute la mesure du talent si personnel de leur auteur. Leur analyse s'impose donc tout naturellement à l'occasion du centenaire de sa naissance. Celui qui l'entreprend à cette place, ne se le permet qu'à cause de sa qualité de Hongrois, estimant qu'il pourra fournir ainsi quelques indications, indispensables pour la vraie compréhension et la bonne exécution des Rhapsodies de Liszt, comme il pourra prouver aussi de nouveau la richesse inépuisable de la musique hongroise, à la propagation et au développement de laquelle il a cru devoir vouer son existence.

I.

Le nombre total des Rhapsodies Hongroises est de dix-neuf. D'après l'époque de leur composition elles doivent être partagées en deux groupes: l'un comprend les quinze premières, écrites de 1839 jusque vers 1855, et l'autre les quatre dernières, datant des cinq années précédant la mort de Liszt. C'est dire que les unes portent la marque de sa période d'orages et d'aspirations,—"Sturm- und Drangperiode"—et les autres les indices d'une dépression, d'un désenchantement. On peut ajouter à la liste des premières la "Fantaisie Hongroise" pour le piano avec accompagnement d'orchestre,—elle n'est d'ailleurs en réalité que l'amplification de la XIVme Rhapsodie, transposée de Fa en Mi-mineur,—ainsi que le poème symphonique intitulé "Hungaria," dans le finale duquel on rencontre le principal motif de l'Allegro de la "VIIIme Rhapsodie" reproduisant un air populaire. Quelques transcriptions de mélodies hongroises à la mode et une série d'esquisses musicales, consacrées aux personnages politiques, poétiques et musicaux de la Hongrie moderne, sont au contraire à peu près contemporaines des dernières Rhapsodies.

La différence entre l'inspiration et les allures de ces deux groupes ne doit pas être uniquement imputée à l'âge différent de leur auteur, dans lequel ils furent composés. Il se passa malheureusement en 1858 un fait qui coupa brusquement le courant d'affection et d'admiration de la Hongrie pour son fils célèbre. Car on vit paraître alors sous son nom le livre "Des Bohémiens et de

leur musique en Hongrie" dans lequel il déclare,—à vrai dire très amphigouriquement—que la musique, dite hongroise, n'est pas la musique des Hongrois, mais la musique des Tziganes, qui n'en abandonnent la paternité aux Hongrois qu'en échange de l'hospitalité dont ils jouissent chez eux.

Venant de la part de l'auteur des Rhapsodies Hongroises, et au moment où le Gouvernement absolutiste autrichien faisait tous ses efforts pour exterminer le peuple magyar, une déclaration semblable paraissait être un crime de lèse-nation. Au fond elle ne prouvait cependant que l'ignorance profonde de son auteur, et ne s'appuyait sur aucun document, mais uniquement sur le fait que c'étaient les Tziganes qui exécutaient la musique hongroise instrumentale. Vérité incontestable, néanmoins singulièrement amendée par la circonstance que ce sont des airs populaires cueillis sur les lèvres des Hongrois et composés sur des vers hongrois, dont le rythme choriambique (— ∪ ∪ —) et antispastique (∪ — — ∪) avec l'accent sur la première syllabe fût-elle courte,—est tout à fait conforme aux rythmes les plus usités de la musique hongroise, qui constituent en grande partie le répertoire instrumental des Tziganes. Outre cela il est notoire aussi que ces derniers jouent partout la musique de la nation au milieu de laquelle ils vivent,—évidemment pour capter les bonnes grâces de leurs auditoires. Quant à une étude psychologique, ethnographique et historique comparative de la race hongroise et de la race tzigane, le livre n'en contient aucune trace ; on y affirme simplement que les Tziganes, dépourvus de toute organisation politique ou sociale, de toutes traditions historiques ou littéraires, n'en possèdent pas moins non seulement une musique originale et nationale, mais encore en dotent les Hongrois, constitués depuis mille ans en peuple indépendant, fanatiquement attachés à leur constitution, à leurs lois, à leur histoire, à leurs traditions littéraires et sociales et qui n'auraient eu jamais de musique !

En face d'un tel manque de jugement, les amis hongrois de Liszt ne pouvaient invoquer pour son excuse que son ignorance même, et pour sa défense ils en appelaient aux manifestations incessantes de son attachement au pays. Il magnifia Sainte-Elisabeth, la fille du roi André II., il composa une messe pour le couronnement de François-Joseph comme roi de Hongrie, il écrivait des chœurs hongrois, il devint directeur du Conservatoire gouvernemental de Budapest. La contradiction entre les conclusions anti-magyares de son livre et les actes de son patriotisme n'en existait pas moins !

Pour l'expliquer, celui qui parle ici, découvrit un moyen tout naturel. Il se demanda si le livre fatal—d'ailleurs très mal écrit—était vraiment l'ouvrage de Liszt. Et ses investigations aboutirent à la conclusion que son auteur véritable était la Princesse Sayn-Wittgenstein, qui fut l'Egérie de l'artiste pendant la plus grande partie de sa vie. Ce n'est pas sur de simples conjectures, mais bien sur des faits que repose cette hypothèse. D'abord la princesse avait la manie d'écrire ; elle écrivait sans cesse, même dans sa voiture pendant ses promenades et deux typographes étaient attachés à sa personne pour composer sur-le-champ ce qu'elle avait écrit dans une journée. Son dernier ouvrage est en vingt-quatre volumes et il traite "Des raisons intérieures des faiblesses extérieures de l'Eglise." Il est avéré aussi qu'elle convenait personnellement elle-même d'avoir été pour quelque-chose dans la composition du livre sur les Tziganes. Finalement elle a fait faire une seconde édition de la version allemande de l'ouvrage et dans cette seconde édition elle a introduit un chapitre nouveau sur les Israélites, et elle s'y est permis encore plusieurs autres changements.

Si l'on posait enfin les questions : pourquoi la princesse aurait-elle écrit le livre ? Et pourquoi Liszt en aurait-il accepté la paternité ?—la réponse serait

très aisée. Mme. Sayn-Wittgenstein avait l'intention de marier sa fille avec un grand-seigneur autrichien ; elle tenait donc à être agréable au courant d'opinion alors dominant en Autriche, qui tendait à l'anéantissement de tout ce qui était magyar et ne pouvait conséquemment qu'approuver les attaques de la princesse, dirigées contre la musique hongroise. D'autre part, Liszt prenait vite parti pour les idées paradoxales en sa qualité d'ancien adepte du romantisme de 1830. Et il ne voyait non plus aucun inconvénient à ce que d'autres travaillassent sous son nom : au su de tout le monde il permettait facilement aux chefs d'orchestre l'orchestration de ses œuvres. Sa seule faute fut de ne pas comprendre combien étaient blessantes les élucubrations de la princesse pour les cœurs hongrois, déjà si humiliés par les méfaits de l'absolutisme ! Contre l'aveu de la vérité protestait au contraire la nature chevaleresque de Liszt : il aurait eu l'air de prendre Mme. Sayn-Wittgenstein comme paratonnerre au milieu de l'orage déchaîné.

Il serait à souhaiter qu'à la suite de ces déductions—assez logiques et psychologiques peut-être—le malentendu s'éclaircît entre le souvenir du " roi des pianistes " et ses compatriotes, que ceux-ci demandassent à l'Allemagne de leur rendre les cendres d'un cœur qui n'a jamais cessé de battre pour sa patrie, et dont la place est tout indiquée dans le Panthéon des grands hommes de la Hongrie.

II.

Ce n'est pas seulement au point de vue de l'honneur national des Hongrois qu'il était nécessaire d'élucider tout d'abord la question, malencontreusement soulevée par le livre attribué à Liszt concernant la musique hongroise et ses rapports avec les Tziganes. Donner des éclaircissements sur l'une et les autres est indispensable aussi pour la compréhension des " Rhapsodies Hongroises." La musique hongroise et la manière de la jouer des Tziganes y figurent tantôt séparément, tantôt ensemble : la premiere sous forme d'idées musicales et la seconde dans l'extrême originalité de leur interprétation. On pourrait même affirmer que c'est l'heureuse combinaison de deux éléments aussi dissemblables,—tant à l'égard de leur origine qu'à l'égard de leur valeur esthétique,—et avec une égale ingéniosité reproduits, qui constitue le charme de ces compositions de Liszt. Ils étaient du reste tout à fait fusionnés au moment de sa première apparition dans la capitale hongroise où les Tziganes pouvaient encore réellement se vanter d'être les seuls dépositaires de la musique nationale : fait indéniable qui explique la part d'erreur dont est responsable le "roi des pianistes " dans la conception du volume écrit par Mme. Sayn-Wittgenstein, et fait bizarre qui demande à être expliqué lui-même.

Pour se rendre compte des causes dont il était la conséquence, il faut se rappeler l'histoire générale de la Hongrie. Elle est une suite presque ininterrompue de luttes soutenues par les Hongrois soit pour se créer une patrie en Europe, soit pour se défendre contre les influences germano-romaines ou byzantines, soit pour protéger l'Occident contre les incursions des Cumans ou des Tartares, ou contre la puissance ottomane. Sans oublier les guerres religieuses et civiles qui ensanglantaient le pays, les guerres dynastiques des rois de la maison d'Anjou, de Mathias Corvin ou de Rakoczy, dont la politique exigea les sacrifice de maintes armées hongroises sur les champs de bataille en Italie, en Bohême et en Pologne. Epuisée par ces hécatombes continuelles, offertes à Mars, la noblesse Magyare était insuffisamment nombreuse pour se consacrer aux occupations pacifiques. Elle se réserva le devoir de la défense diplomatique et militaire du royaume, ainsi que la législation, l'administration et la justice, abandonnant la culture de la terre aux serfs. Quant au commerce

et à l'industrie, c'est à une bourgeoisie recrutée en majeure partie parmi des émigrants allemands qu'ils sont échus en partage ; de là les allures allemandes des villes principales de la Hongrie. En un mot, l'élément hongrois s'absorbait dans la solution des problêmes politiques, guerriers et constitutionnels et regardait comme incompatible avec sa dignité de s'occuper des choses d'importance moindre. Il en est résulté qu'en fait de littérature et de musique le génie Magyar n'a produit que des œuvres historiques, tant nationales que religieuses, c'est-à-dire en général sérieuses, laissant les soins d'amuseurs attritrés aux *igritz*, ces *joculator* d'origine et de caractère slaves, dont font mention les documents du moyen-âge et qui accompagnaient leurs chants du *Koboz*, la guitare orientale.

Il est probable que par suite de l'affluence des chanteurs italiens à la cour de Mathias Corvin, dans la seconde moitié du XVme siècle, les Hongrois comprirent la signification artistique considérable du luth, car au siècle suivant on trouve en Hongrie des luthistes—en hongrois *lantos*—qui acquièrent une réputation européenne comme *Bacfarc*, ou qui composent des "chants historiques" comme *Sébastien Tinodi* dont quelques mélodies sont conservées en tablatures.

Comme on sait, la domination des Turcs en Hongrie commence au milieu du XVIme siècle et elle a là, sur les confins de la civilisation occidentale, un aspect tout particulier. Pour inspirer du respect aux puissances chrétiennes, la Sublime-Porte y envoie l'élite de son personnel militaire et administratif, qui ne peut pas s'empêcher de témoigner de la sympathie aux Hongrois dont la parenté avec les Ottomans se démontre facilement par la linguistique et l'anthropologie. De là une certaine cordialité dans les rapports entre les garnisons hongroises et turques, chargées de défendre les places fortes sur les limites des possessions respectives. Quand on ne se provoquait pas en combats singuliers, courtois, on s'envoyait mutuellement ses musiciens, d'ailleurs captures précieuses aussi à l'occasion.

Ces musiciens n'étaient ordinairement pas nombreux : l'association d'un violoneux—en hongrois *hegedös* (heguedeuche) et d'un cithariste formait tout l'orchestre. Le premier jouait son instrument avec un archet, mais le tenait, appuyé sur sa jambe, comme un violoncelle ; le second avec des baguettes, alors c'était un tzimbalum (cimbalo) ou avec ses doigts, et alors c'était une cithare. Les documents de l'époque appellent ces instrumentistes des *chytaredos chyganos*.

A vrai dire on trouve déjà les traces des musiciens tziganes à la cour de Louis II., celui qui a perdu la bataille de Mohacs et avec sa vie l'indépendance de la Hongrie (le 29 août, 1526). Mais leur apparition y paraît avoir été un évènement sensationnel ; il faut donc croire que c'est seulement à l'époque de l'établissement de la domination turque, vers 1550, que l'on a commencé à apprécier généralement leurs talents de musiciens. Les *lantos* hongrois plus haut mentionnés n'ont pas eu l'air d'en faire grand cas cependant, car ils se plaignent d'être assimilés aux Tziganes, les considérant comme des exécutants seulement, tandis qu'eux, ils prétendaient être des virtuoses compositeurs ! Ce que les *hegedös* ne devaient pas être effectivement, puisque devant les Turcs ils chantaient les exploits d'un Dugunaga, ou la tragique histoire d'un Ahmedaga, et dans les camps des Hongrois ils faisaient au contraire danser ou chanter des heiduques—des soldats hongrois.

En tenant compte de tout ceci, on peut aisément se convaincre que si le Tzigane, opportuniste par nécessité en raison de sa situation sociale précaire tant parmi les Hongrois que parmi les Turcs, à dû tout essayer pour se faire bien venir des uns et des autres, ses efforts ne pouvaient viser que

l'interprétation conforme au goût hongrois et turc des airs les plus répandus de ces deux peuples et non pas des siens propres. Efforts salutaires non-seulement pour lui-même, car ils assouplissaient son exécution en variant et en enrichissant son répertoire, mais aussi pour l'âme hongroise dans laquelle ils ont réveillé des souvenirs orientaux, plus ou moins systématiquement engourdis par la civilisation chrétienne et la manière de sentir des Allemands et des Slaves voisins.

Cette première période de l'emploi des Tziganes comme musiciens finit avec la disparition de la puissance ottomane, à la fin du XVIIme siècle. Elle se synthétise dans l'orchestre, entretenu par les Batthyanyi, en 1658; il était composé de trois violoneux, de plusieurs luthistes, de cimbalistes, de joueurs de fifres et de cornemuse, de trompettes et de tambours. Après le refoulement des Turcs ce fut la lutte contre les intrusions des hommes d'Etat impériaux dans les affaires de la Hongrie, qui provoqua, en 1703, le soulèvement du pays sous les drapeaux de François Rakoczy II., prince de Transylvanie. Cette guerre dura huit ans et comme elle était très populaire, elle réunit dans un seul faisceau toute la population hongroise, au point de vue ethnique assez hétérogène. De là un accroissement notable du patrimoine musical du génie hongrois, assimilant les qualités saillantes des airs populaires roumains ou slovaques pendant les loisirs des interminables campagnes. Accroissement singulièrement facilité par la présence des musiciens tziganes aux quartiers généraux des chefs de corps d'armée de Rakoczy. Voulant imiter l'exemple de leur souverain,—amateur de musique passionné,—ils se donnaient la peine de former des orchestres, recrutés naturellement, comme on a vu plus haut, parmi les Tziganes déjà dressés à l'interprétation des airs et des danses hongrois et d'ailleurs peu enclins à tout autre travail en général.

Il faut remarquer ici que les Hongrois mélomanes ne se trouvaient pas uniquement dans les rangs des "Kurutz,"—comme on appelait les malcontents,—mais aussi dans ceux des "labancz,"—les partisans de la maison des Habsbourg. Le prince-palatin Paul Esterhazy (né en 1635, et mort en 1713 au château de Kismarton) était un amateur-compositeur des plus sérieux. Non-seulement on possède de lui une foule de compositions parues en 1711 et ayant un caractère hongrois très accusé, mais encore des collections d'airs hongrois de la même époque, qui prouvent à l'envi l'existence continue, si l'on veut embryonnaire, et cependant très appréciable déjà, des tendances musicales hongroises.

Ce fut donc avec un zèle égal et évidemment à son plus grand profit que l'on cultiva la musique dans les deux camps opposés. Quant aux Tziganes, ils y figuraient dans des conditions plus artistiques que partout ailleurs, car le sens moral de l'aristocratie hongroise n'admettait pas que dans ses fêtes ils pussent exhiber leurs femmes et leurs filles sous le prétexte du chant ou de la danse comme c'était le cas en Russie ou en Espagne. Par l'exclusion de toute séduction féminine les Hongrois obtinrent la quintessence de la musicalité tzigane, qui favorisa d'autant plus l'évolution de la musique hongroise, qu'elle était influencée par le goût d'auditeurs, habitués à entendre à Vienne de la bonne musique instrumentale et vocale. Il est à noter en outre que la Hongrie donnait l'hospitalité au XVIIIme siècle à plusieurs grands musiciens allemands, tels que Michel Haydn, Charles Dittersdorf et Jean Albrechtsberger, dont l'activité devait forcément élever le niveau musical de leurs admirateurs indigènes. En ce qui concerne Joseph Haydn, le frère aîné de Michel, son séjour de trente ans soit à Kismarton, soit à Esterhaza, comme chef d'orchestre et maître de chapelle des Esterhazy, descendants du prince Paul, plus haut cité, en a fait presque un Hongrois. En tout cas, non-seulement il composa dans le

genre hongrois,—les titres de ces morceaux *all'ongarese* l'indiquent ouvertement,—mais ses œuvres prirent en général une teinte de gaieté, de bonne humeur exubérante, et malgré cela jamais vulgaire, qui caractérise le tempérament magyar. Aussi la musique hongroise devint-elle une mine d'idées musicales plus tard pour les Mozart, les Beethoven, les Schubert et les Berlioz aussi qui l'exploitèrent tour à tour, étant encouragés par l'exemple du créateur de la symphonie.

Si c'est au concours de toutes ces circonstances favorables que la musique hongroise doit sa lente et presque insensible évolution, pendant le siècle qui suivit les guerres rakocziennes, on se montrerait ingrat en ne rappelant pas le souvenir de quelques musiciens, dont la personnalité se détache nettement du groupe de ses promoteurs anonymes. Enumérés en ordre chronologique il faut commencer leur liste par le nom de Panna Czinka (née en 1711, morte en 1772). C'était une tzigane virtuose sur le violon, mariée à un violoncelliste tzigane et *primas*—chef—d'une bande de musiciens à la tête de qui elle a parcouru, habillée en somptueux costumes d'homme, la Hongrie, la Pologne et la Roumanie. On prétend que c'est elle qui a conservé la "complainte de Rakoczy." Elle se fit enterrer avec son Amati, cadeau du cardinal Csaky. Ce fut *Jean Bihari* (né en 1769, et mort en 1827) qui parut avoir hérité de son talent d'exécutant. Il y joignit celui d'un compositeur très doué, mais totalement dépourvu de tout savoir musical. Ses œuvres peu développées et insuffisamment rendues par les musiciens professionnels qui les arrangeaient selon leurs capacités pour la publication, exhalent cette énergie mâle qu'avait provoquée en Europe la Révolution Française aussi bien dans les rangs de ses défenseurs que dans ceux de ses adversaires. L'expression de cet état d'âme se manifeste particulièrement dans les airs de danse que l'on baptisa en Hongrie des *verbunkos* (vairbouncoche) car ils y furent joués au moment des enrôlements,—en allemand "werben,"—pour entraîner la jeunesse à la guerre. A côté de Bihari il y eut à son époque le Hongrois *Jean de Lavotta* (né en 1764, et mort en 1826) et le tchèque *Antoine Csermak* (né vers 1771 et mort en 1822) qui lui disputèrent la célébrité. La premier était plus sentimental et le second plus raffiné, tandis que *Marcus Rozsavölgyi* (né en 1787 et mort en 1848), le continuateur israélite de leur manière de composer et de jouer, se distinguait par l'élégance et le brillant de son style. Leurs efforts tendaient instinctivement à relever les allures des danses nationales,—très nombreuses en Transylvanie,—et à les grouper logiquement en commençant par l'adagio d'un *lassu* (lachou) ou d'un *hallgato nota* ("lent" ou "air pour être écouté"), suivie d'une "coda" appelée *czifra* (tzifra, brodée) plus animée, bâtie sur des dessins mélodiques brilliants, et se terminant par un *fris* (friche, vif). Ils aboutissaient ainsi à la création du *Palotas*,—danse à l'usage des habitants des palais,—dans les trois mouvements duquel le compositeur peut donner la mesure de son talent, comme dans une sonate. La tournure solennelle et incontestablement aristocratique de cette forme musicale ne put pas échapper aux courants libéraux qui circulaient en Hongrie au moment de sa transformation en pays démocratique. Pour l'y adapter on introduisit dans chacune de ses parties des airs populaires—*népdalok*—en remplaçant la première par un chant aux allures graves et tristes, le seconde par quelques refrains pimpants et gais, et la troisième par des mélodies dans lesquelles les emportements joyeux atteignent à la frénésie. On obtint ainsi la musique des *csardas*,—danses à l'usage des habitués des "csarda," c'est à dire des cabarets,—que les Tziganes adoptèrent immédiatement parce que les motifs musicaux ne leur manquaient pas, le peuple hongrois étant très enclin à chanter dans toutes les circonstances de la vie, dans toutes les contrées du pays et dans toutes les conditions sociales, et

parce que cette nouvelle forme musicale n'étant que la transcription pour leurs orchestres de ce qu'il entendent fredonner à tout bout de champ, se prête plus facilement à l'exhibition de leurs talents d'instrumentistes que les *Palotas*, dont l'exécution demande un sérieux et une sobriété, généralement peu compatibles avec la nature fantaisiste de leur musicalité plutôt instinctive.

III.

On peut aisément se faire une idée de l'étonnement, mêlé de curiosité toujours croissante, avec lequel Liszt a dû étudier les produits du domaine à peine cultivé mais visiblement propre à fournir les plus riches moissons, de la musique hongroise. Ils devaient d'autant plus le séduire que la nouveauté du fond ne le cédait en rien à l'exotisme de l'exécution : deux qualités évidemment on ne peut plus précieuses aux yeux d'un disciple fervent de l'école romantique de 1830. Et ils se présentaient à lui si nombreux et sous des aspects si variés qu'il n'avait que la difficulté de choisir tant parmi les motifs vocaux et instrumentaux qui s'offraient à lui et qu'il voulait faire connaître aux musiciens et aux amateurs du monde entier, que parmi les formes musicales pour trouver le cadre qui conviendrait le mieux à la présentation artistique de la musique de son pays, en quelque sorte par lui découverte. Les hésitations que ce double choix devait forcément provoquer dans sa conscience de compositeur, se trahissent d'une manière très sensible dans la coupe et le style si dissemblables de ses deux premières Rhapsodies. Le numéro un, en Mi-majeur, n'est en réalité qu'une simple fantaisie sur trois mélodies : la première est un air populaire que l'on appelle ordinairement *Sobridal* "chant de Sobri"—le *szegény legény* (ségaigne legaigne, pauvre garçon—ou hors-la-loi). Elle commence en Mi-majeur, et elle finit dans le mineur relatif de ce ton. Alexandre Dreyschock, le célèbre pianiste de la main gauche, lui a consacré aussi toute une fantaisie. Après cette mélodie, évidemment composée par quelque buveur en rupture de ban avec la société,—comme le texte l'indique en termes formels,—Liszt en a placé deux qui sortent au contraire de la plume de compositeurs professionnels. La troisième, en Mi-majeur, est notamment l'œuvre de Charles Thern (né en 1817, et mort en 1892) sur le "Foti dal" (La chanson de Fot) de Michel Vörösmarty, le plus grand poète de la Hongrie. Comme c'est une composition qui n'est pas très originale,—rappelant justement le "chant de Sobri,"—il est très probable que le "roi des pianistes" ne lui fait l'honneur de la transcrire que par égard pour l'auteur avec qui il était en relation. Au sujet de la provenance de la deuxième mélodie en Ré-bémol majeur, les musicologues hongrois ne sont nullement d'accord : on l'attribue soit à Benjamin Egressy (né en 1814, et mort en 1851)—l'auteur d'une foule de mélodies populaires, notamment de celle qu'Emmanuel Chabrier a introduite dans son opéra "Le roi malgré lui," soit au chanteur-compositeur Füredi, et soit même à l'humoriste Gazsi Bernath. En somme, il est indiscutable que l'on est ici en face d'un air artificiellement populaire dont Liszt s'est servi surtout à cause de sa vogue momentanée, car son originalité est nulle et ne devait pas éveiller l'attention d'un artiste aussi avide de nouveautés que lui.

Si la première Rhapsodie ne peut ambitionner que l'importance de l'arrangement brillant de trois mélodies pour le piano, la seconde est au contraire,—principalement dans son introduction,—une véritable révélation. Liszt y donne la synthèse musicale du Magyar aux origines mystérieuses, accablé des tristesses de son passé et, cependant assez fort encore pour souffrir sans défaillances! Et, usant de toutes les ressources de sa virtuosité incomparable, il fait parler l'instrument afin qu'il le console et l'encourage!

N'eût-il écrit que ces cent et quelques mesures de *Lassan* (lentement) dues en grande partie à ses facultés créatrices, il mériterait que l'on fêtât dans les deux hémisphères le centenaire de sa naissance. On peut taxer aussi de très réussi le commencement de la *Friska ;* il remplace la *Czifra* dont il a été question plus haut. En raison de cette ressemblance, il ne faut pas attaquer de suite ce "Vivace" dans le mouvement que cette indication exige. Il ne doit entrer en vigueur qu'après le *Tempo giusto*, entrecoupé par les *stringendo* et les *allargando* à l'occasion. A vrai dire tous ces changements de temps ne relèvent pas le niveau général du morceau, frisant quelque peu la vulgarité. Il est au contraire au point de vue des effets de virtuosité tout simplement un chef-d'œuvre ! *

Parler avec autant d'enthousiasme des Rhapsodies numéros 3, 4, et 5 est impossible. Ce sont des compositions dans lesquelles Liszt s'efforce de retrouver les accents mélancoliques ou pompeux des "*Palotas.*" Mais sa tentative reste vaine, parce qu'il n'est Hongrois que par réflexion et non pas d'instinct pour les raisons qui ont été déjà indiquées plus haut.

On peut au contraire, sans hésitation, attirer l'attention sur la sixième Rhapsodie, car elle déborde d'une bonne humeur communicative. Son début, ayant pour thème un air populaire politique très alerte, dispose bien l'auditeur pour qui le "presto" aussi réserve des surprises agréables avec son motif ternaire, tandis que l'exécutant y est intéressé par les broderies en octaves.

C'est la transcription d'un air populaire tragicomique qui figure dans la première partie de la Rhapsodie suivante. Un fils s'y moque de son héritage paternel problématique avec "*l'humour de potence*" (Galgenhumor) des Allemands. Avis aux pianistes désireux de faire entendre ce morceau : on voit qu'il ne doit pas être exécuté trop dramatiquement. Dans l'allegro, Liszt n'a pas su bien rendre le rythme si particulier de l'air populaire qu'il y a employé, ne connaissant pas la prosodie hongroise. Il en résulte une espèce de cahotage dans l'exposition du motif qui n'est pas à l'avantage de l'impression totale.

La huitième Rhapsodie magnifie un air populaire rempli de regrets et de résignation. Certes, Liszt ne l'harmonise pas à rebours, mais sa transcription ne rend pas non plus la rusticité émouvante des paroles. On sent que c'est des Tziganes qu'il tient la mélodie et qu'il n'est pas directement impressionné par le parfum champêtre que s'y dégage de l'accouplement des images du texte, empruntées à la nature, et de la phrase musicale asymmétrique. Le goût du terroir est très prononcé aussi dans le motif vif qui paraît avoir beaucoup plu à Liszt puisqu'il s'en est servi ailleurs encore, comme il a été dit plus haut.

"Le Carnaval de Pesth" est le sous-titre de la neuvième Rhapsodie. Il y a été placé évidemment pour rappeler "le Carnaval de Venise." Mais la composition de Liszt n'a pas la verve et l'éclat de ce dernier, et c'est surtout sa forme irréprochable, calquée sur celle du *Palotas*, qui la recommande à l'attention des musiciens et des amateurs. Elle est entièrement l'œuvre de Liszt, de même que la dixième Rhapsodie.

La valeur de celle-ci, malgré le "Verbunkos" sonore par lequel elle débute, est considérablement diminuée par l'abus des "glissando" introduits à foison dans l'allegro.

C'est au contraire avec la plus entière satisfaction qu'on jouit des qualités musicales exceptionnelles de la XIme Rhapsodie. Liszt la commence en La-mineur avec un prélude reproduisant les improvisations poétiques de quelque

* Cette Rhapsodie a été très brillamment exécutée le 31 mai, 1911, par la musique des "Coldstream Guards," sous la direction du Lieutenant J. Mackenzie-Rogan, Mus. Doc.

tzimbalumiste idéal, non pas Tzigane inculte, mais artiste consommé. Et après avoir donné ainsi libre cours à sa fantaisie, il attaque en La-majeur un "Verbunkos" débordant d'élans héroïques et pétillant d'esprit, auquel il enchaîne un allegro original en Fa-dièze mineur, terminé par une coda vertigineuse en Fa-dièze majeur, rappelant vaguement un air populaire. En tenant compte de la perfection de toutes ses parties, du goût avec lequel elles sont juxtaposées et de l'élégance de son style, cette Rhapsodie peut grandement passer pour le prototype du genre.

La tenue générale de la XIIme n'est pas moins châtiée, bien que la composition n'ait pas la concision de la précédente. Comme elle est dédiée à Joseph Joachim,—l'incomparable violoniste, Hongrois de naissance lui aussi,—elle contient une soi-disant "Alla Zingarese," mais qui ne l'est que de nom. Pour l'allegro, Liszt y fait figurer un air de danse intitulé *Tolnai Lakadalmas* (Air de noces du département de Tolna), très goûté par le public hongrois à l'époque de son voyage à Pesth. La péroraison est brillante, sans avoir réellement le caractère hongrois.

En analysant la XIII Rhapsodie, c'est encore le langage de l'admiration qui s'impose. L'auteur y exprime sa belle et noble pensée musicale avec une maîtrise qui décèle l'origine classique de son éducation. Les dessins mélodiques de l'adagio y sont nets et leurs contours gracieux sont délicatement colorés d'une teinte orientale que la gradation de l'intensité des sentiments accentue forcément, sans en altérer la suavité. C'est la plasticité d'un Hummel, animée par le souffle romantique d'un Chopin ou d'un Schumann. Et si l'allegro semble répercuter les bruits d'une fête où le peuple s'amuse, on n'y entend pas les thyrses de bacchantes ou les tumultes d'une foule enivrée. La joie y atteint son paroxysme, mais elle reste saine et se dissout en fusées de rires. Ce finale est d'ailleurs un véritable rondo à plusieurs motifs soit dus à Liszt, soit choisis dans le trésor des airs populaires.

La critique que l'arrangement mélodramatique et ne s'accordant pas avec la naïveté du texte d'un air populaire, a provoquée à propos de la VIIIme Rhapsodie peut être hardiment renouvelée à l'analyse de la XIVme. Elle a pour thème principal une mélodie inspirée par la craintive soumission d'un amoureux à qui sa belle tient rigueur, et Liszt en fait d'abord une sorte de marche funèbre et ensuite un hymne guerrier dont il tâche encore d'augmenter les allures martiales par une harmonie assez rudimentaire. Les deux airs de l'allegro sont mieux partagés sous ce rapport, et la manière ingénieuse de les faire entrer dans le cadre de ce finale, témoigne victorieusement du savoir et de l'habileté de l'auteur.

C'est la seule transcription fulgurante de la "Marche de Rakoczy," qui forme la XVme Rhapsodie, grâce à laquelle le monde musical a appris à connaître ce chef-d'œuvre incomparable dans son genre. Car si Hector Berlioz l'a orchestrée plus tard, son interprétation par Liszt a dû, sans aucun doute, l'y encourager beaucoup. Et, chose curieuse: ce fut en somme le "roi des pianistes" qui en révéla toute la grandeur aux Hongrois eux-mêmes, d'apres le dire de Cornélius d'Abranyi. "C'est un fait,—dit-il dans son ouvrage intitulé *La musique hongroise au XIXme siècle*—que la marche s'est formée des motifs du vieil air (c'est à dire de "l'air de Rakoczy"), avec des modifications, suppressions et adjonctions importantes. (Ni le début si charactéristique de la marche, ni la première modulation dans la dominante ne se trouve par exemple dans cet "air" qu'il joint pour violon seul à son texte.) Quand, en 1862, continue d'Abranyi, on a commencé des recherches au sujet de l'origine de la marche, il existait encore des personnes qui avaient assisté à sa première audition. Bihari,—le *primas* tzigane plus haut

mentionné,—fréquentait beaucoup à Pesth le chef de musique militaire mi-allemand et mi-tchèque nommé Nicolas Scholl à qui était confiée la direction de l'orchestre du régiment hongrois "Prince Nicolas Esterhazy." Le département de Pesth ayant fourni un régiment pour la dernière "insurrection nobiliaire"—organisée en 1809 contre Napoléon—Bihari composa une marche de l'ancien air de Rakoczy et la présenta sur son violon à Scholl qui en comprit la valeur et par qui elle fut notée, orchestrée et surtout arrangée. Et comme ce fut son orchestre qui accompagna le dit régiment du département de Pesth dans sa marche sur Gyoer (Raab), où il devait se réunir au gros de l'armée, le morceau fut accueilli avec enthousiasme par les soldats. Le régiment de Scholl ayant été plus tard en garnison à Vienne, le transcripteur ne craignit pas d'y faire paraître la marche sous son propre nom chez l'éditeur Mechetti. Son titre est ainsi libellé: "Marche fort appréciée, composée pour le régiment impérial royal 'Prince Esterhazy,' par son chef de musique Nicolas Scholl : arrangement pour le piano à quatre mains par François de Decret." Du nombre des témoins de la premiere audition, François Bräuer, maître de chapelle de l'église paroissiale de Pesth, existait encore en 1862 et possédait même un exemplaire de la première édition. . . . Un sort curieux fut ensuite réservé à la "Marche de Rakoczy"—(les Hongrois avaient donné le nom de ce prince à la "Marche fort appréciée" de Scholl pour en faire un symbole de leurs aspirations d'indépendance),—sort que l'on s'explique difficilement si l'on tient compte de l'enthousiasme ordinaire des Magyars. Après la mort de Bihari on l'oublia complètement, et la publication de Scholl ne franchissant que rarement les frontières autrichiennes, personne ne s'intéressa à ce produit de la musique hongroise ni à l'étranger ni en Hongrie, jusqu' à la tournée artistique que Franz Liszt entreprit dans son pays en 1839, quand il la fit figurer sur ses programmes, et jusqu'à la venue de Hector Berlioz en 1841, qui lui ouvrit les portes de toutes les salles de concert avec sa transcription pour l'orchestre.

Outre l'arrangement de cette marche à l'usage des virtuoses que forme la XVme Rhapsodie, Liszt en composa un autre pour l'orchestre dont les qualités sont plus précieuses au point de vue de l'art musical, que celui de Berlioz, mais dans lequel, d'une part, on déplore l'absence de la furie française—*la furia francese*—de l'auteur de la "Damnation de Faust," et d'autre part on voudrait rencontrer plus d'accents hongrois. Il y a cependant des endroits où Berlioz et Liszt commettent les mêmes fautes : dans la phrase en Mi-majeur ils répètent cinq fois le dessin mélodique,—chose incompatible avec la symétrie que la carrure d'une marche militaire exige ; et dans le trio ils transforment les signaux de cavalerie, les appels stridents du *taroqato*,—le hautbois militaire hongrois,—en effusions bucoliques d'un chalumeau de pâtre !

Il n'est pas oiseux de rappeler ici qu'il ne faut pas confondre la "Marche de Rakoczy" avec la "Marche de Radeczky," si populaire en Autriche, que l'autre soir M. Stretton a si brillamment exécutée avec son magnifique orchestre chez MM. Novello. Elles n'ont rien de commun si ce n'est la ressemblance du nom du fameux feld-maréchal autrichien avec celui du héros de l'indépendance hongroise. La "Marche de Radeczky" est l'œuvre de Johann Strauss père, et elle fut composée vers 1850. Aussi a-t-elle plutôt le caractère d'une marche de parade que celui d'un morceau écrit pour exciter le courage, pour envoyer les soldats à la mort.

Soit volontairement, soit par hasard, c'est par la glorification musicale du tempérament belliqueux des Magyars, qui avait prévalu dans leur passé et qui se trouve si énergiquement exprimé dans la "Marche de Rakoczy," que Liszt a terminé la première série de ses Rhapsodies. Dans la seconde, commencée

par la XVIme Rhapsodie, il semble s'adresser à la Hongrie moderne, prête à prendre part le plus activement possible à tous les travaux pacifiques de l'Humanité. Ce fut ainsi qu'il composa le morceau en question à l'occasion des fêtes données en Hongrie en l'honneur de Michel Munkacsy, l'immortel peintre du "Christ devant Pilate," tandis qu'il destina la XVIIIme Rhapsodie à l'album des compositeurs hongrois publié par Etienne Bartalus en 1885, afin que la musique pût figurer aussi à l'Exposition Nationale qui fut organisée cette année-là à Budapest. Quant aux Rhapsodies numéros XVII. et XIX., elles peuvent difficilement faire l'objet d'une analyse, vu l'insignifiance de la première,—commencée en Ré-mineur, continuée en Ré-majeur et terminée en Si-bémol pendant la durée de quatre-vingts et quelques mesures!—et vu que la seconde est plutôt la paraphrase d'une composition du Cornelius d'Abranyi, que Liszt voulait par ce travail récompenser de son inébranlable attachement à sa personne et à ses idées.

IV.

D'après ce qui précède, il ne peut plus y avoir aucun doute sur la prédominance absolue de l'élément hongrois dans les Rhapsodies de Liszt, sinon toujours en ce qui concerne leur essence, mais au moins au point de vue de leur forme et de leurs tendances. Pour leur compréhension complète, il reste encore à rechercher ce qui s'y trouve du fait du "roi des pianistes" et des Tziganes.

Au fond, ces deux apports, d'apparence très dissemblable, sont identiques, car ils visent principalement la manière d'exprimer, de mettre en relief ce que leur fournissent les idées et les motifs musicaux hongrois. A cet égard, l'influence des Tziganes sur Liszt est incontestable; il semble ne pas pouvoir oublier la forte impression qu'ils exercent généralement sur celui qui les entend pour la première fois. Dans la première édition—plus tard revue et épurée—des Rhapsodies, cette influence est très sensible. Maintenant, il n'y a que de rares endroits, où l'on rencontre des imitations serviles de tzimbalum ou de traits de violon—notamment dans l'adagio de la IIme Rhapsodie et dans l'allegro en octaves de la VIme, où il faut produire successivement sur le piano la sonorité de l'un et de l'autre de ces deux instruments. C'est surtout quant à l'harmonie que Liszt ne s'écarte pas du procédé tzigane: comme eux il accompagne chaque note de la mélodie avec un accord, certes bien approprié et s'enchaînant bien au précédent et au suivant, mais donnant souvent l'impression de quelque chose de rudimentaire ou d'improvisé. On ne peut citer comme finesse harmonique que le passage de l'allegro de la XIVme Rhapsodie où, après avoir fait faire des octaves par la mélodie et la basse, il place sous cette même mélodie une marche harmonique, progressant par quintes. Ingénieuse est aussi l'harmonie dans la marche de Rakoczy. En sa qualité d'apôtre de l'école musicale néo-allemande, il ne se contente cependant pas toujours des simples formules harmoniques, employées par les Tziganes, qui se composent des accords parfaits majeurs et mineurs, des accords de septième de dominante et de septième diminuée, ainsi que de la préparation logique de la demi-cadence et de la cadence parfaite. Aussi dans les Rhapsodies de la seconde série y a-t-il chez lui des bizarreries d'écriture et des juxtapositions de tonalités disparates qui ne s'expliquent guère et qui ont évidemment préparé, dans une large proportion, l'anarchie musicale actuellement si à la mode. Erreur d'autant plus grave en face de la musique hongroise qu'elle sort à peine de son enfance et qu'elle est à une phase de son développement où ce sont principalement les règles traditionnelles qui lui sont encore nécessaires, et non pas les exceptions, fussent-elles les plus spirituelles, dont l'application n'est admissible que dans les écoles musicales ayant terminé déjà toute leur évolution.

Que Liszt attribuât une vertu spéciale à la façon dont les Tziganes harmonisent les airs populaires hongrois, son entretien avec un savant hongrois le prouve à l'envi. Sentant qu'il lui était impossible de réfuter les arguments avec lesquels Monsieur Emile Tewrewk de Ponor combattait devant lui sa théorie sur la prétendue paternité des Tziganes relativement à la musique hongroise, il s'écria qu'il fallait bien admettre cependant que ce sont eux qui y ajoutent les harmonies ! Supposition bien arbitraire, et trop partiale encore si l'on considère l'instruction générale minime des musiciens tziganes, le plus souvent incapables même de lire la musique. Il est plus probable que l'emploi juste des harmonies n'est pas seulement un instinct chez eux, mais encore le résultat de la sollicitude avec laquelle les dilettanti hongrois ont fait l'éducation de leur ouïe—dans la mesure de leur savoir naturellement.—(N'est-ce pas d'ailleurs à la munificence de ces dilettanti que les Tziganes doivent aussi la plupart du temps leurs instruments ?) Hypothèse grandement justifiée par ce fait, dont tout le monde peut vérifier l'exactitude même aujourd'hui, que ce sont des musiciens de profession, non tziganes qui apprennent aux Tziganes, en la leur serinant, toute musique autre que la musique hongroise. Car celle-ci pouvait être harmonisée jusqu'à présent à l'improviste par quiconque avait de l'oreille, vu le cadre restreint de ses modulations, le dessin toujours net et franchement accusé de ses mélodies et la simplicité de ses formes. D'autre part, faire entendre des parties de remplissage dans les harmonies, indiquées par la basse, est devenu une faculté presque mécanique chez des musiciens élevés pour ainsi dire au milieu des orchestres et y occupant leurs places en quelque sorte par droit d'héritage.

Mais tout à fait tzigane est au contraire la désinvolture capricieuse avec laquelle Liszt ralentit, accélère ou précipite le mouvement général des airs hongrois qu'il surcharge enoutre de broderies, surtout dans la première édition des Rhapsodies. Il imite là ses modèles pour permettre à sa virtuosité de se faire valoir comme ils font valoir la leur, non seulement afin que l'auditeur puisse admirer la rapidité de l'exécution ou le chatoiement des cascades de notes, mais aussi pour amplifier mélancoliquement, voluptueusement, joyeusement ou spirituellement la pensée qui domine la phrase dans laquelle les traits sont introduits. Les jouer avec émotion et d'une manière significative était l'un des secrets de l'interprétation inimitable et incomparable du "roi des pianistes," dont il a su garder le charme subtil jusqu'au déclin de sa vie. Son origine peut être ramenée aux Rhapsodies hongroises, qu'il faut exécuter conséquemment dans le sens de la subjectivité la plus absolue. Que l'exécutant s'y abandonne à ses impressions momentanées, en tenant compte même jusqu'à un certain point de celles de son auditoire,—comme font les Tziganes et sans oublier toutefois les exigences du caractère spécial de la musique hongroise. Sur ce point il y a une différence sensible entre les Rhapsodies Hongroises de Liszt et les compositions dans le genre polonais de Chopin. Car ce dernier était une nature conservatrice par excellence, ayant pour idéal la perfection de Mozart, et pour qui le chemin à suivre avait été nettement tracé, au moins en ce qui concerne les "Polonaises," par les œuvres similaires des Beethoven ou des Weber ; tandis que chez Liszt la nouveauté des éléments de la musique hongroise et de la manière de l'exécuter des Tziganes répondait à sa soif de romantique impénitent à la recherche de sensations inconnues. Donc, si Chopin est plus parfait, Liszt le dépasse en fait d'originalité ; si la musique dans le genre polonais de l'un a un caractère plus artistique, les Rhapsodies de l'autre ouvrent des horizons encore inexplorés et plus vastes aux compositeurs. Aussi, grand est le nombre de ceux qui les imitent en empruntant leur titre et leur cadre pour faire connaître sous cette forme les airs populaires de leur pays natal ou de prédilection. Imitations qui prouvent certes la viabilité et l'attrait

de ces œuvres de Liszt; quoique l'on puisse objecter à cet égard la supposition aussi que leur vogue doit être surtout attribuée au peu de fixité de leur structure, qui permet d'y introduire n'importe quelles idées musicales, n'importe comment exprimées, et en n'importe quel ordre! Il serait injuste cependant de ne pas remarquer que cette élasticité des Rhapsodies, frisant l'état amorphé, est avantageusement amendée chez Liszt par les envolées géniales de son inépuisable fantaisie tant en fait de modulations ou de rentrées inattendues qu'en fait de traits de piano agréables à jouer et à entendre. Pour apprécier à sa juste valeur son mérite sous ce rapport, on n'a qu'à se rappeler les "Danses hongroises" de Brahms qui—tout en restant un musicien impeccable et irréprochable—reproduit la manière d'exécuter des Tziganes avec la fidélité d'un phonographe, mais dont la transcription garde toujours la raideur du savoir objectif. Plus heureux fut Antoine Rubinstein, ce titan du piano, en écrivant sa "Fantaisie hongroise." Elle est savoureuse et vivante, et elle est digne de figurer sur le programme de tout virtuose désireux d'enrichir son répertoire. Sur celui de Liszt les "Rhapsodies hongroises" ne manquaient jamais lors de ses tournés de concerts à travers l'Europe. A côté des morceaux classiques, au milieu des paraphrases sur les airs d'opéras à la mode, après les transcriptions des mélodies de Schubert, elles apportaient aux auditoires raffinés, blasés de l'Occident le souffle embaumé d'odeurs printanières de la Pousta infinie et libre, où s'étend l'empire aérien de la "fée du midi,"—la "Délibab,"—où galopent, sous un ciel idéalement ensoleillé, les chevaux des Hussards audacieux; elles racontaient les souffrances séculaires d'un peuple aux prises avec toutes les difficultés que lui a suscitées la Providence pour l'éprouver sans doute et pour le rendre digne d'un meilleur avenir qu'elle lui réserve; elles dépeignaient un monde de sentiments insoupçonnés qu'engendrent les battements du cœur hongrois, gonflé d'amour pour la patrie et pour les êtres chéris, prêt aux sacrifices les plus grands dès qu'il faut défendre ou acquérir ce qui est vrai, ou bon, ou beau!

Certes, avoir ainsi fait honneur au nom hongrois à un moment où il était à peine connu, mérite déjà beaucoup de reconnaissance. L'auteur des Rhapsodies en eut récolté davantage encore de la part de ses compatriotes s'il s'était consacré spécialement à la fondation d'une école de musique hongroise. Qu'il ne l'ait pas essayé est d'autant plus étrange que son idole et ami Richard Wagner considérait les richesses de la musique hongroise comme assez considérables non seulement pour fournir la matière nécessaire à fonder une école semblable, mais aussi pour infuser du sang nouveau à l'art musical anémié tout entier. (Lettre datée de Pentzing près de Vienne, le 8 Août 1863, et adressée à Cornélius d'Abrany.) Pour expliquer l'inaction de Liszt à cet égard, il faut se rappeler qu'ayant été élevé à Paris, où, pendant sa jeunesse ce n'était pas de la fondation d'écoles artistiques nouvelles mais de leurs ultimes évolutions qu'il s'agissait, il ne pouvait même pas se douter de la nécessité de l'accomplissement d'une tâche pareille, à vrai dire plutôt didactique et forcément dépourvue d'éclat, ingrate au possible. D'ailleurs son idolâtrie et son amitié pour le créateur de la "musique de l'avenir," ainsi que les luttes qu'il avait à soutenir pour faire triompher les théories du romantisme néo-allemand, ont tellement absorbé son temps et usé son énergie qu'il lui eût été physiquement impossible d'entreprendre encore la solution d'un autre problème sérieux. Quant aux profits qu'il a tirés de son contact avec le génie hongrois, ils sont au contraire on ne peut plus évidents. Le coloris chaud, la tendresse extériorisée bien que nullement théâtrale, les accents chevaleresques, nobles et fiers de ses idées musicales ont une origine hongroise tellement accusée qu'ils l'empêchèrent pendant longtemps d'être compris comme

compositeur par son entourage cosmopolite immédiat, subjugué par l'omnipotence de son interprétation, par les charmes de sa personnalité, et d'apparence le plus dévotieux à son culte.

Mais grand était aussi le nombre de ses admirateurs au loin, et parmi eux à cette place, au cœur de l'immense capitale de la puissante Angleterre, ne pas rappeler le souvenir de l'inoubliable et si universellement vénérée et regrettée reine et impératrice Victoria serait d'autant plus coupable, qu'en accordant à l'auteur des "Rhapsodies hongroises" une audience privée et en daignant lui faire cadeau de son buste en marbre, elle lui a procuré une des joies les plus intenses de son existence, elle lui a octroyé la plus haute marque de l'estime que la royauté souveraine puisse octroyer à la royauté artistique.

Qu'il soit donc permis, en terminant, de réunir leur mémoire dans une pieuse pensée de reconnaissance à la plus grande gloire du peuple anglais et du peuple hongrois!

Psychophysiology the True Road to Necessary Reforms in Musical Æsthetics.

By MICHEL D. CALVOCORESSI, 164 rue de Courcelles, Paris. Musical Critic, Professor at the Ecole des Hautes Etudes Sociales.

(For abstract, see p. 55.)

Compared with that of any other branch of æsthetics, the actual state of musical æsthetics is most unsatisfactory; there is no other province in the domain of the philosophy of art in which so great and apparently so hopeless a confusion prevails.

Let us imagine a would-be student surrounded by treatises, handbooks, essays, on the æsthetics of music. As soon as he has perused them, or simply read their tables of contents, he will be bewildered to find that hardly two of them have anything in common; he will see nothing but a medley of different or even contradictory starting-points, plans, statements, arguments, and so-called rules or laws—to say nothing of the application of these rules and laws.

Some authors, for instance, adopt for starting-point a dogmatic definition or axiom: "Music is . . .", "The object of music is to . . .", and thenceforth view all works of art at a more or less invariable angle, approving or disapproving each according to the degree of correspondence which they find between it and their postulate.

Others, equally prejudiced although their method seems preferable, study a number of acknowledged masterpieces and thence deduce what they would have us believe to be the universal and perennial laws of musical beauty.

A widespread theory, propounded for the first time as a starting-point for æsthetics by Herder, is that music derives from speech or from gesture. Apart from the fact that this theory is extremely questionable, and in fact superseded, one may remark that even if it were in the main correct, it would not afford sufficiently unequivocal a ground, as is shown by the divergences of the writers that have adopted it—among whom Herbert Spencer, Hugo Riemann, and Ingegnieros may be quoted as exemplifying the manner in which extremely opposite results are reached from this starting-point.

Other systems are founded on purely formalistic conceptions, presenting music either as an abstract and mathematical, or as a merely decorative art. Again, musical beauty is considered as a particular form of ideal and universal Beauty—which leads straight into the realm of metaphysics. Hugo Riemann, in his "Elements of musical æsthetics," studies separately each element of music; intonation, quality, harmony, tone, rhythm, motives, construction, thus leading up to dithyrambs in favour of pure, abstract music. One also meets with various utilitarian systems, according to which the function of music is of a moral or sociologic order, its æsthetics being only a particular application of general sociologic laws; with perfectly unintelligible systems, like that of Jules Combarieu, who has invented what he calls "an intellectual specialisation of musical elements"; to say nothing of many minor systems, of books labelled treatises of musical æsthetics, but whose authors content themselves with empirically describing the evolution of forms, style and taste, or specifying what they believe to be the characteristics of symphonic or dramatic, pure or programmatic, harmonic or contrapuntal music. Lastly come the theory of personal taste and the practical musician's blissful ignorance, accounted for in the terse formula, "music is music"—an excellent one in its way, but helping only musicians who are happy enough not to need the enlightenment which investigators seek.

The reason of this striking discrepancy is summed up in one remark from John Stuart Mill's Autobiography, that "of all arts, music is the most remote from positive reality."

Music in fact seems to be the only art unconnected with Nature, and having no acknowledged concrete starting-point or model. It offers no faithful image either of the physical or of the spiritual world; and whilst all other arts have been known to be founded on a more or less accurate copy of some object, it alone has remained in the bondage of subjectivity.

This has been enough to baffle the most earnest inquirers. And it is self-evident that so long as such a state of things prevails, one can hope for no real progress. The temptation is great to conclude that, since one can find no physical basis to music, one must turn to metaphysics; and in their inborn fondness for metaphysics the German theorists, who have long laid down the law in matters of musical science, have amply improved the occasion. Their tendency culminates in Hugo Riemann's assertion that "music borrows its data from a world far distant from that whence the other arts borrow theirs."

Can we definitely accept so anomalous and unsatisfactory a state of things, and remain content with admitting music to be fundamentally different from all other arts, to be an art on the subject of which all abstruse, contradictory, unfounded statements are to remain uncontrovertible? On the contrary, it appears to me that even if we had not the slightest inkling where to seek for a sound guiding principle, we should still feel that principle to be necessary; and we should still surmise that it exists and will be found, that music like all arts must be connected with some elementary natural data. And since all arts elaborate something, the question is, What does music elaborate? As long as we do not find the answer thereto we are helpless, and have to bear with the dogmas of abstract theorists.

Fortunately psycho-physiology has of late entered the field, and mere physical facts, experimentally discovered and leading not to assumptions but to truth, begin to annihilate speculative theories.

It has long ago become evident that the physical side of the problem is not to be neglected. For instance, in his fine book, "L'imagination créatice," the French philosopher Ribot expressly remarks that "Music, the most emotional of

arts, is the most dependent on physiologic conditions; experiments on animals or on human beings proving that the sensations of sound and movement act directly on the organism and produce a physical state of pleasure or pain." Another author, Bray, in his book, "Du Beau," adds that "Music creates an intellectual disposition depending on organic conditions and on nervous activity, which form a canvas on which the intellect embroiders."

Therefore one is hardly surprised to find that psycho-physiology has already reached important results, although it has but recently begun to comprise the study of matters appertaining to musical art. The happy chance that many cases of nervous or mental diseases afforded valuable clues which it would have been impossible to overlook, prompted several specialists to enter on a course of observations and experiments which now remain to be sifted and probed.

The most cursory examination of the writings of men like Wallaschek, Ingegnieros, Marcel Nathan, Dupré, Vaschide, Lahy, will convince all students of æsthetics that the true path is at last found.

Ingegnieros's book, "Le langage musical et ses troubles hystériques" (1907), seems to me the most important on account of the facts it adduces—although the author, an eminent alienist, and professor at the University of Buenos Ayres, knows very little of music, and goes astray as soon as he relinquishes pure psycho-physiology. "Music," says Ingegnieros, "results from the inflections produced by sentiments and emotions on the human voice." This is the Spencerian starting-point, but the following sentence does away with risks of error,—"The elements distinguishing song from speech belong to the natural language of emotion. . . . . Musical excitations cause the physical reactions by which all emotions are characterized, and none of these reactions is particular to musical emotion: all emotions have these reactions in common."

This demonstrated fact is welcome to such as do not like the idea that music borrows its data from a special and far-away sphere. And it is a relief to be shown that "musical language consists of all the sounds used by man to express his emotions, is similar to speech, and has a similar mechanism." When, turning to "Le langage musical," by Dupré and Nathan, we learn that "sounds produce similar reactions in similar beings, and thus gradually acquire invariable meanings, whilst man gradually tends to reproduce the sounds that have become symbols of emotional states," we feel that we have sense at last, and not mere fabrications. The same method of experimental investigation, accounting as it does for complex series of sounds and for rhythm as well as for quality, affords an absolute proof that musical language arises from mere somatic states, and has its model in the functional modification of the human organism. Of course, these may be the results as well as the causes of emotions, so that the new theory need not affect the votaries of metaphysic system. But in either case we have found an answer. We are no longer incapable of gainsaying statements like Leibnitz's, that "music is the arithmetic of a soul vainly trying to number itself," or Riemann's or Herder's that "the sonorous movements are images of the movements of the soul." They may be that, but it is enough that they are images of the movements of the organism, which in turn may be images of the movements of the soul, without this parallelism impairing the value of the matter-of-fact scientific method reached.

So materialistic a way of putting things will perhaps be found incompatible with the unparagoned dignity of musical art. But why should this be the case? A physiologic phenomenon is no nearer to a piece of music than the refraction

or the reflection of light to a beautiful picture. Yet we cannot ignore the fact that the basis of Rembrandt's, Turner's or Monet's most enchanting paintings is none other than this commonplace physical fact. We do not account for the beauty of such masterpieces by referring to the science of optics; nor do I pretend to argue that we should account for the beauties of Bach or Beethoven by referring to sphygmograms or to reflex actions.

There is just as much of soul in music as there is in the other arts, all of which have a concrete basis of some sort; and this should be enough. What we want, and what psycho-physiology supplies, is the proof that the foundation of music is not metaphysical, and that we should not reason about music as of something occult and obscure.

One example will show the practical advantages of a sound starting-point. Among the variances to be observed between writers on music, none is more striking than the one arising from the question of pure *versus* programme music. That the detractors of programme music do not acknowledge their antipathy to be a mere matter of taste is apparent in Riemann's assertions that there is no connection between sentiment and sensation—which is in fact precisely the reverse of what science proves—and that therefore pure abstract music is the highest and best because it appeals to us without using means meretriciously borrowed from other arts,—"Music should represent nothing except what is in itself and through itself." Very little remains of such axioms after psycho-physiology has proved that music need borrow no such means from other arts, because music in itself and through itself is endowed with the necessary capacities for all its effects. And if abstract music is to be declared best, other reasons than Riemann's will have to be found.

The sifting and probing of the data supplied by psycho-physiology devolve on the æsthetician proper. And this difficult task can be performed only by an expert in music and in philosophy, who shall at the same time be an expert in science. This, being an ideal combination, is likely to remain uncommon, and one can hardly expect rapid progress. But the first results are encouraging enough to show that the formidable labour of culling, investigating, and interpreting the facts brought to light by science—a labour which necessitates a preliminary training of a rather special sort—will not remain fruitless. And a judicious co-operation between musical science and psychology can but result in endowing us at last, not with a system, but with a sound, simple, and intelligible method of musical æsthetics.

Des Causes et des Conséquences du manque d'unité dans plusieurs branches de la Science musicale.

By EMILE ERGO, 62 rue Terlinck, Berchem, Antwerp. Writer on Music.

(For English abstract, see p. 57.)

RÉSUMÉ.—1. Le manque d'unité, est le résultat de vues diverses et disparates : c'est le chaos des idées.—Cependant, c'est une "loi psychologique," que l'esprit humain tend à l'unité des conceptions : il lui faut une synthèse.

2. L'intérèt, tant de l'enseignement de l'art musical, que de sa science, exige que l'unité si nécessaire, s'établisse enfin.

3. La vraie science est un tout bien organisé, ayant à sa base peu de "principes simples," mais "logiques" et "solides." En général, les branches de la science musicale ne sont pas encore parvenus à ce point de perfection.

4. Quelles sont les causes de ce manque d'unité? Leur exposition.

5. Quelles en sont les conséquences. Un enseignement, "mal" ou "très insuffisamment" organisé, en constitue la principale et jette le désordre dans les idées.

6. Proposition de moyens efficaces, pour aboutir à l'unité en question.

Sur le langage musical.

By MAURICE GANDILLOT, 172 rue de la Pompe, Paris.

(For English abstract, see p. 59.)

RÉSUMÉ.—On a souvent comparé la musique à un langage; ceci tient principalement à ce qu'elle possède parfois un sens émotif propre, et présente toujours une sorte de logique spéciale formant lien entre les parties successives de la phrase musicale.—Définition de ce sens émotif et de cette logique spéciale ; cause qui produit celle-ci, aussi bien dans notre musique européenne que dans les tonalités exotiques les plus différentes de la nôtre.—Conséquences à tirer de ces considérations relativement aux lois de la musique ou à ses règles d'écriture, et liberté d'évolution de l'art musical.

La musique est souvent comparée à une sorte de langage qui s'adresserait directement à l'âme et serait par suite d'une intelligibilité universelle. On se propose ici d'examiner dans quelle mesure la comparaison est admissible, et ce qu'elle nous révèle au sujet de la constitution intime de la musique.

I.—*Sens du discours musical.*

1.—Peut-on dire qu'une phrase musicale possède par elle-même un sens ? Pour répondre à cette question, il est nécessaire de faire au préalable une distinction entre ce qu'on pourrait appeler le sens compréhensif et le sens émotif d'une même phrase. Afin de préciser sur un exemple la signification que nous attachons à ces mots, supposons qu'un promeneur entende un ami lui crier brusquement "un serpent"! Il éprouvera alors une double réaction, l'une compréhensive, qui lui fera regarder le sol, l'autre émotive, qui pourra être, soit pénible, s'il a la phobie des reptiles, soit nulle, s'il est blasé sur ce genre de rencontre, soit même agréable s'il est précisément chasseur de serpents.

Le sens compréhensif et le sens émotif d'une même phrase concernant l'un l'intelligence, l'autre la sensibilité, sont indépendants l'un de l'autre; aussi, comme le montre l'exemple précédent, un même sens compréhensif peut-il être accompagné de sens émotifs très divers; et, réciproquement, un même sens émotif peut résulter de sens compréhensifs différant beaucoup les uns des autres.

2.—Examinés à ce point de vue, le langage musical et le langage parlé apparaissent pour ainsi dire comme complémentaires, chacun d'eux possédant précisément ce qui manque à l'autre. La parole en effet explique clairement une situation, mais ce n'est pas par elle-même qu'elle produit la sensation correspondante *; elle s'efforce seulement de la suggérer en faisant appel à la mémoire ou à l'imagination de l'auditeur, et risque de mal réussir si celui-ci n'a aucune expérience de la sensation à évoquer. La musique au contraire, bien incapable de définir une situation, peut en revanche nous amener à des états d'âme comparables à ceux que déterminent en nous les divers sentiments susceptibles d'agiter le cœur humain. Ainsi un très jeune homme sera peut-être peu ému par la lecture de certaines poésies d'Alfred de Musset ; s'il n'a encore jamais éprouvé les chagrins qu'entraîne la passion contrariée ou déçue, peut-être ne comprendra-t-il qu'imparfaitement la plainte du doux poète. Mais à l'audition des stances que chante Marguerite dans la "Damnation de Faust" (début de la quatrième partie), il se trouvera immédiatement amené, s'il est musicien, à un état d'âme comparable à celui que veut dépeindre Berlioz, et, malgré son inexpérience personnelle, il deviendra instantanément sensible aux tourments de l'amante abandonnée.

---

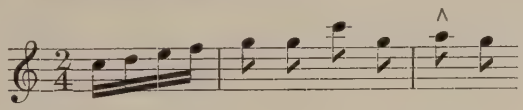
* Si elle la produit quelquefois, c'est par son intonation dont le sens n'est pas compréhensif mais purement émotif, ainsi qu'on le reconnaîtra plus loin (No. 13).

3.—Cette distinction faite, il est facile de répondre à la question posée. Oui, un air de musique est susceptible d'avoir par lui-même un sens déterminé ; il est évident, par exemple, que le même air, appliqué tantôt à un chœur de fête, tantôt à la plainte d'une mère devant le corps inanimé de son enfant, formera, au moins dans l'un des deux cas, contresens avec les paroles : il a donc par lui-même un certain sens. Mais la musique n'ayant de contact qu'avec notre sensibilité,* son sens est uniquement émotif et d'ailleurs souvent peu accusé.

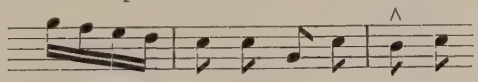
Il va de soi que s'il est permis de parler du "langage musical," il faut bien se garder de prendre au pied de la lettre cette expression figurée : le langage musical ne peut être semblable au langage parlé puisque, comme nous l'avons vu, il lui est bien plutôt complémentaire.

II.—*Logique du discours musical.*

4.—Mais, outre son sens émotif, d'ailleurs souvent réduit au point d'être à peu près insensible, la musique présente une autre particularité, toujours appréciable, celle-là, et qui suggère, elle aussi, la comparaison avec une langue : c'est cette sorte de logique qui, dans tout œuvre bien venue, relie entre elles les diverses parties du discours musical et nous permet souvent d'en deviner la suite, de même qu'en arrivant au bas d'une page de roman, nous prévoyons à peu près ce que nous allons trouver au commencement du verso ; par exemple, si nous rencontrons le dessin musical suivant :

A 

nous ne serons nullement surpris de le voir se continuer ainsi :

B 

5.—Pour discerner à quoi tient cette sorte de logique, procédons par expérience en opérant sur une mélodie quelconque ; ses diverses notes avaient des hauteurs choisies librement par le compositeur, sous le contrôle de son sens musical ; modifions ces hauteurs en les remplaçant par d'autres tirées absolument au sort, et jouons l'air ainsi transformé par le hasard † : le résultat obtenu sera parfaitement inesthétique, et aussi incohérent qu'un discours dont les mots auraient été eux aussi tirés au sort.

Exécutons encore une autre expérience dans laquelle nous ne laisserons pas le hasard entièrement maître de fixer la hauteur des sons à des valeurs quelconques, mais où nous lui permettrons seulement de choisir entre les diverses

* C'est pour ce motif que les sujets intéressant seulement notre entendement sont impropres à être traités par le musicien. Supposons, par exemple, qu'un savant vienne à découvrir un théorème ouvrant à la Géométrie des aspects insoupçonnés ; un compositeur désireux de célébrer musicalement cette trouvaille mathématique, constatera que le théorème "ne vient pas" en musique. Assurément le compositeur pourra, s'il lui plaît, écrire un hymne à la Géométrie, mais ce qu'il exprimera alors, ce ne sera sûrement rien de proprement géométrique, ni une méthode de raisonnement, ni une proposition particulière, ni même l'axiôme le plus simple ; ce sera encore et toujours quelque chose qui dépende de notre sensibilité, par exemple, le sentiment d'admiration profonde que peut inspirer, même à un profane, cette science que le génie humain a su conduire si loin.

† Il va de soi que cette expérience n'est pas réalisable sur un instrument à clavier ; mais avec les instruments à cordes, avec le violoncelle, par exemple, on pourrait, si on le jugeait utile, l'exécuter réellement en tirant au sort les longueurs de cordes à employer et en les marquant préalablement sur la touche.

notes d'une gamme, par exemple de la gamme chromatique. Cette fois, le résultat obtenu sera sans doute moins inacceptable que précédemment, et peut-être même certains lambeaux de phrase seront-ils à peu près comparables à ceux qu'écrivent les compositeurs ; néanmoins, le discours musical sera encore assez incohérent, ou tout au moins fort décousu.

6.—A quoi tient la différence entre ces trois airs de même rythme, l'air naturel, écrit par le compositeur, l'air incohérent produit par le hasard entièrement libre, et l'air décousu, engendré par le hasard maintenu entre les limites d'une gamme ? Voyons ce qui caractérise ces trois versions.

L'air incohérent se compose de sons ne se soumettant à aucune loi, aussi (nous verrons pourquoi dans quelques lignes) est-il parfaitement inacceptable pour toute oreille civilisée. L'air décousu, moins inadmissible que le précédent, n'est plus formé de sons quelconques, et, si les rapports existant entre ses notes peuvent atteindre un certain degré de complexité, celle-ci n'excède pas une limite déterminée ; aussi certains passages, comme nous l'avons fait observer, nous paraîtront-ils peut-être assez acceptables (et leur nombre sera d'autant plus élevé que l'auditeur se sera moins confiné dans la culture des styles classiques). Enfin l'air naturel est soumis à une condition plus précise : il se compose d'une succession de fragments dont chacun est formé de notes en rapports relativement simples avec un certain son de référence, tonique principale du morceau, ou tonique secondaire spéciale au passage considéré ; ces diverses toniques épisodiques sont plus ou moins étroitement apparentées entre elles ; le discours mélodique oscille de l'une à l'autre, se subdivisant en phrases et membres de phrase ; les virgules musicales sont les demi-cadences, faites sur des notes (telles que la dominante, par exemple) présentant avec la tonique les rapports les plus simples, tandis que le point final correspond généralement à une cadence parfaite sur la tonique elle-même, c'est-à-dire sur cette note-étalon à laquelle toutes les autres (directement ou indirectement) n'ont cessé d'être rapportées.*

7.—De ce que cette condition se trouve toujours remplie dans un air de musique naturel,† on peut conclure que, pour se prêter à l'écriture d'une mélodie réellement esthétique, toute collection de sons (gamme) doit être telle que les notes d'une même phrase ou d'un même membre de phrase puissent présenter entre elles des rapports suffisamment simples. Ce principe est précisément celui sur lequel est fondée la théorie rationiste ‡ que j'ai exposée dans divers écrits,§ en faisant observer que quand on l'adopte comme postulat,

* De même que souvent, à la fin d'un discours bien ordonné, l'orateur énonce encore une fois le principe ou la thèse qu'il vient de chercher à établir. Cependant, si cette cadence finale est la plus habituelle, elle peut parfois être évitée, par exemple, lorsque le discours musical se termine sur un point d'interrogation ou sur des points de suspension (cadence sur la dominante, . . . etc.), ou bien encore lorsqu'il change plus ou moins brusquement de sujet (modulation . . . etc.).

† Pour s'assurer si cette condition se trouve réellement observée dans toute mélodie, il n'existe pas d'autre moyen que de recourir à une vérification expérimentale, c'est-à-dire d'analyser un très grand nombre de pages de musique prises au hasard dans des œuvres de styles très différents. (Sur la façon de faire ces analyses, voir ce qui sera dit au numéro suivant, lorsque les remarques précédentes, présentées au sujet de la mélodie, seront étendues à l'harmonie.)

‡ Le principe rationiste consiste à admettre que les sons, pour pouvoir s'associer esthétiquement, doivent avoir des fréquences vibratoires en rapports simples. Ce sont des sons remplissant cette condition, que le musicien associe intuitivement. Bien entendu, le degré de simplicité nécessaire est d'autant moindre que le musicien est plus évolué.

§ Notamment dans une communication "Base rationiste du système musical," présentée au Troisième Congrès International de Musique (Vienne, Mai 1909) ; dans des articles "Origine de la Gamme" et "Euterpè ambigua" parus dans le Bulletin Français de la Société Internationale de Musique (Paris, Août 1908 et Novembre 1909) ; et dans un ouvrage "Essai sur la gamme," Paris, Gauthier-Villars, publié en 1906.

on peut en déduire par le raisonnement toutes ces remarques, depuis longtemps révélées par l'expérience, auxquelles les harmonistes donnent souvent le nom de "lois de la musique."*

8.—Car les réflexions qui précèdent, bien que présentées à propos de la mélodie, ne lui sont pas spéciales et peuvent au contraire être étendues à l'harmonie. Pour s'en assurer, il suffit d'examiner des exemples de styles les plus divers, choisis dans tous les temps et jusqu'à nos jours à partir de l'époque où l'on commença à faire marcher plusieurs parties ensemble.† Ici, l'élément essentiel, que l'on rencontre partout, complet ou incomplet, pur ou mélangé, celui qui constitue pour ainsi dire la matière première de l'harmonie, c'est cette série de sons de type *do mi sol* ou *la do mi*, que j'ai appelée échelle, et dont les trois termes, si on les fait entendre simultanément, réalisent un accord parfait ; l'échelle, en effet, est le groupement de sons le plus simple, la première gamme rudimentaire dont le principe rationiste fournisse la genèse ("Essai sur la Gamme," p. 43).

Au début de l'art, les notes employées simultanément appartenaient le plus souvent à une seule et même échelle (harmonie consonante), ce qui signifie que les voix s'unissaient pour former les combinaisons de rapports les plus simples. Plus tard, allant à la recherche de sensations nouvelles, le musicien, par le retard ou l'avance de certaines parties, arriva à fusionner des échelles différentes (harmonie dissonante)‡ et à faire usage de proportions moins simples que les premières. Mais, que l'œuvre analysée soit ancienne ou moderne,§ qu'y trouverons nous toujours? une oscillation incessante entre l'échelle du ton et celles qui lui sont liées par des parentés (rapports) plus ou moins directes ; ce que l'on appelle l'enchaînement des accords résulte précisément de ces parentés entre échelles successivement employées, et c'est la parenté commune des

---

* Ainsi, pour des membres de phrase tels que les fragments A et B donnés en exemple au numéro 4 ci-dessus et dont nous avons dit que le premier permet souvent de deviner le second, la théorie des transformations ("Essai sur la Gamme," pp. 79-102) montre que, quand A est donné, son retournement B peut être reproduit artificiellement, tout-à-fait identique à ce que le musicien a imaginé instinctivement. D'ailleurs, d'une façon générale, l'imitation, que l'on trouve continuellement employée dans la musique de tous styles, n'est autre chose qu'une application incessante (intuitive, bien entendu) de la théorie des transformations exposée dans l'ouvrage précité.

† Il ne saurait être question de présenter ici une telle vérification, à cause des développements trop considérables auxquels elle entraînerait, mais chacun peut y procéder aisément, par exemple en opérant comme je l'ai indiqué dans un ouvrage déjà cité ("Essai sur la Gamme," pp. 422 à 485) sur des exemples empruntés à des auteurs très divers. Là, les analyses, bien que complètes, ont pu être présentées avec une grande brièveté, car on avait au préalable dénommé et défini les différentes fonctions se présentant en musique (tonique, dominante, dominée, rélatif, corrélatif, etc.), et on avait d'avance démontré l'origine des parentés existant entre ces diverses fonctions.

‡ Ainsi se trouve théoriquement justifiée ("Essai sur la Gamme," p. 105) cette différence profonde, physiquement si sensible, entre les harmonies consonante et dissonante, et que M. Hugo Riemann considère comme étant "l'alpha et l'oméga de toute la théorie harmonique" ("Esthétique musicale," traduction française, p. 119). Bien entendu, pour donner la sensation de consonance, les trois notes doivent être interprétées dans le sens de l'échelle dont elles font partie : on le démontre péremptoirement en citant des exemples de groupes de sons, produits par les trois mêmes touches d'un orgue ou d'un piano, donc toujours matériellement semblables à eux-mêmes, et pouvant néanmoins, selon la nature du contexte musical, procurer alternativement des sensations de consonance, ou de dissonance ou d'altération ("Essai sur la Gamme," p. 121).

§ Naturellement, avec le temps, le nombre des altérations employées va (ou peut aller) en croissant; mais, malgré leur nom, les gammes altérées ne sont pas moins logiques que les gammes naturelles; elles ont même genèse rationelle ("Essai sur la Gamme," p. 339), et sont seulement un peu moins simples, ce qui explique sans doute pourquoi, en général, elles ne se sont pas présentées les premières à l'intuition de l'artiste.

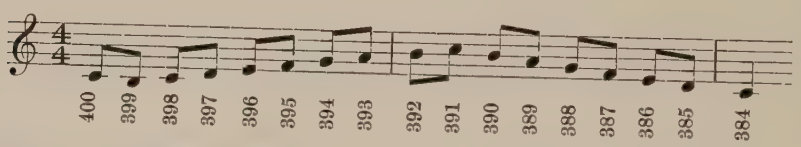
diverses échelles avec l'échelle tonique qui forme le lien entre les portions successives du discours musical, et leur donne l'aspect de membres de phrase se rapportant à un même sujet.

9.—Ainsi, c'est uniquement parce que le compositeur applique à son insu * le principe rationiste,† que son œuvre porte l'empreinte d'une certaine logique ‡ spéciale, et peut être considérée comme une sorte de discours musical.

III.—*Objections et Réfutations.*

10.—A ceci on objecte parfois que la véritable définition de la gamme ne serait pas : " une collection de sons formant certains rapports simples avec une même tonique " mais bien : " une collection de sons tels que leur succession constitue une certaine série d'intervalles juxtaposés." §

De ces deux conceptions, théoriquement très-différentes, on pourrait croire que la seconde est pratiquement équivalente à la première ; or elle ne l'est point du tout, et sa fausseté peut aisément se vérifier par expérience, notamment en observant un phonographe lorsque, le ressort étant arrivé à bout de course, l'instrument commence à ralentir son mouvement. Tant que le ralentissement n'est pas très prononcé, l'altération des intervalles consécutifs de la mélodie est tellement faible qu'on ne peut discerner l'inexactitude d'aucun d'eux ; néanmoins l'air sonne faux, indéniablement. Supposons, par exemple, que l'air soit le suivant, et que la vitesse de l'appareil décroisse proportionellement aux nombres inscrits sous les notes :



chacun des intervalles consécutifs sera faux d'un cinquième de comma environ, écart que nul ne peut avoir la prétention de discerner sur des secondes majeures ou mineures (cas de l'exemple) ; les intervalles sembleront donc justes, et cependant les dernières notes apparaîtront très fausses ; ainsi, par rapport au *do* initial, le *do* final sera trop bas de $\frac{384}{400} = \frac{24}{25}$, soit un bémol, écart que nul ne peut éviter de constater : donc, puisqu'un air ainsi joué parait faux, c'est que nous ne nous bornons pas à en apprécier les intervalles juxtaposés, et que nous comparons intuitivement les divers degrés à la tonique, ce qui prouve que, des deux conceptions de la gamme exposées plus haut, la première seule est conforme aux faits.

---

* A son insu, de même qu'un danseur ignorant absolument la mécanique, applique sans s'en douter les lois de l'équilibre.

† J'ai qualifié ce principe de rationiste, d'abord parce que, en l'admettant comme point de départ (postulat) unique, on en peut déduire par le raisonnement (ratio, raisonnement) l'explication des faits musicaux connus ; ensuite parce que ce principe conduit à mesurer les intervalles musicaux par certains rapports numériques (ratio, rapport), dont les valeurs sont d'ailleurs connues depuis des siècles.

‡ On remarquera que les expressions " logique du discours musical " et " principe rationiste " s'accordent étymologiquement entre elles, car le mot λογος, de même le que mot *ratio*, peut également signifier raisonnement ou rapport.

§ Ce qui signifie que, la tonique étant choisie, la dominante, la médiante, etc., n'auraient pas d'existences individuelles et indépendantes; dans cette conception de la Gamme, ce qui serait donné, c'est une certaine série d'intervalles conjoints, en sorte que chaque degré n'existerait que grâce aux précédents par lesquels il serait pour ainsi dire engendré.

11.—Il n'est pas sans intérêt de citer à ce propos une autre expérience paraissant à première vue contredire ce qui précède, alors qu'en réalité elle le confirme pleinement. Supposons que, dans une partition, on ait marqué au hasard un point quelconque, et que, arrivé en ce point, on cesse de jouer exactement ce qui est écrit pour le transposer brusquement, par exemple en haussant chaque note d'un demi-ton. Il est évident qu'en général on obtiendra ainsi un effet d'incohérence absolument déplaisant ; les notes transposées, en effet, ne seront plus en rapports simples avec la tonique du passage, mais avec le dièse de celle ci. On peut cependant trouver, même dans les œuvres très belles, des points où la tonalitè devient neutre, pour ainsi dire, et où il est possible de procèder brusquement à une transposition quelconque, sans que le sens musical s'en trouve offensé le moins du monde. Ainsi, dans le "Lohengrin" de Wagner, acte III., scène II., air d'Elsa, il existe notamment l'un de ces points * pouvant être pris comme origine d'une déviation vers l'un quelconque des onze autres tons existant en musique tempérée. Assurément, si l'on exécute l'une de ces brusques transpositions, l'auditeur sera choqué dans les habitudes de son oreille, car le passage en question est dans toutes les mémoires ; peut-être même s'indignera-t-il que l'on ose, ne fût-ce qu'un instant, altérer l'œuvre géniale d'un maître ; mais rien dans cette altération ne heurtera à proprement parler son sens de la tonalité.

Cet exemple, et tous ceux qu'il serait facile d'imaginer dans le même genre, permettent-ils de révoquer en doute la loi d'après laquelle les diverses notes d'une même pensée musicale seraient en rapports simples avec la tonique du moment ? En aucune façon ! Quatre mesures avant le point neutre signalé, Wagner, par une de ces modulations qu'on pourrait appeler physiogéniques †, a brusquement abaissé la tonique d'un degré pour rendre sensible à l'auditeur l'effet de terreur éprouvé par Elsa ; après quoi, par un désarroi aussi prononcé dans la tonalité que dans l'âme même du personnage, se sont succédé divers accords susceptibles d'appartenir à de nombreux tons différents ; on conçoit donc qu'à l'arrivée au point neutre lui-même, il n'existe plus de ton nettement établi, puisque les harmonies qui précèdent peuvent dépendre d'une tonique quelconque ; d'où la possibilité musicale de poursuivre autrement que dans le ton choisi par l'auteur.‡

IV.—Conclusion.

12.—Nous pouvons maintenant conclure.

La musique a parfois un sens émotif réel et bien tranché, propre à communiquer joie ou tristesse . . . etc. (sans rien indiquer touchant les causes qui inspirent ces sentiments) ; mais parfois aussi, ce sens est tellement peu accusé qu'on peut le considérer comme inexistant : ce n'est donc pas son sens émotif qui suffit à donner à la musique l'apparence d'un langage.

Ce qui la lui donne surtout, c'est son autre propriété (qu'elle a toujours, celle-là) de présenter une sorte de logique manifestant l'unité de la phrase musicale bien faite. Or cette propriété tient exclusivement à ce que toute musique découle du principe rationiste : de là vient que, malgré l'immense

* Cette scène II utilise successivement diverses armures dont la sixième comporte un seul bémol ; le point neutre dont il s'agit ici se trouve dans le passage ainsi armé, au milieu du troisième temps de sa vingt-huitième mesure (3ème mesure de la 3ème ligne de la page 276 de la partition française, Durand et fils, Paris).

† En raison de leur origine plutôt physique que psychique ("Essai sur la Gamme," p. 400).

‡ Une explication moins sommaire se trouve dans l'ouvrage précité ("Essai sur la Gamme," p. 438 et suiv.) ainsi que l'analyse musicale du passage dont il s'agit, sa reproduction d'après la partition française, et ses onze transpositions possibles.

liberté dont jouit l'art musical, toute composition cohérente apparait comme subordonnée à une certaine loi formant liaison entre ses parties successives, et rappelant le lien logique qui existe entre les périodes d'un discours cohérent prononcé en langage articulé.

13.—Nota.—Dans une étude plus développée que celle-ci, il conviendrait d'examiner en détail l'influence de tous les éléments entrant en jeu, non seulement du sens émotif et de l'aspect logique du discours musical, mais aussi de l'intonation du langage articulé (douée d'un sens purement émotif, comparable à celui que nous avons reconnu plus haut à la musique), des nuances d'expression du langage musical (grâce auxquelles, par exemple, un raccourcissement progressif de la mesure, bien que minime en valeur absolue, arrive parfois à donner l'impression d'une accélération considérable), des nuances d'intonation (en vertu desquelles certaines notes peuvent, dans une même mélodie, se présenter avec des hauteurs un peu différentes), etc. N'ayant pas la prétention d'épuiser en quelques pages une aussi vaste question, on s'est borné, jusqu'ici, à examiner les deux premiers de ces éléments, parce que ce sont eux qui se rapportent le plus directement à l'objet défini en tête de cette note. Toutefois on ajoutera encore un mot au sujet des nuances d'intonation.

Celles-ci ne peuvent évidemment pas se produire avec les instruments à sons fixes (comme le piano), mais on les réalise, souvent à son insu, soit à la voix, soit avec les instruments à sons variables (tels que le violon). Elles se manifestent (éventuellement) quand une même note apparait avec des rôles différents. Ainsi, en *do* majeur, tant qu'on reste dans le ton proprement dit, la note *ré* est sommet de l'échelle dominante *sol si ré*, tandis que si l'on oscille momentanément dans le relatif *la* mineur, cette même note *ré*, changeant de fonction, devient base de l'échelle dominée *ré fa la* ; elle peut alors se présenter avec une hauteur légèrement différente (d'un comma). On attribue parfois ces nuances à un sens subtil, exquis et mystérieux dont seraient doués les bons artistes ; leur origine, au contraire, est extrêmement simple et évidente, et il est facile, en jetant les yeux sur le plan de la tonalité trigène ("Essai sur la Gamme," p. 478 ou 562), de prévoir, d'après le développement même de la mélodie, quelles seront, en emplacement, grandeur et sens, les nuances réalisées par un artiste bien doué.*

Ainsi, de même que les considérations examinées aux articles I. et II., celle des nuances d'intonation concourt à étayer la théorie rationiste, puisque celle-ci explique et prévoit des phénomènes vérifiés expérimentalement, et dont la production serait incompréhensible si notre gamme européenne n'était pas de type rationiste : on sait en effet qu'avec l'une des gammes dites "de Pythagore" ou "tempérée," aucune nuance ne devrait jamais s'observer, chaque note de ces gammes ne pouvant présenter qu'une seule et unique hauteur.

V.—Appendice sur les lois de la Musique.

14.—Il a été dit plus haut (No. 7) que le principe rationiste permettait d'expliquer et de justifier les "lois de la musique." Mais que doit-on entendre par ces lois ? Sous cette dénomination, on englobe souvent un certain nombre de résultats experimentaux (?) qui sont fort loin d'avoir tous la même valeur. Il est donc nécessaire de préciser ici quelles sont celles de ces lois dont l'explication découle du principe rationiste.

* Mais, dira-t-on, ce plan de la tonalité n'est pas général puisqu'on n'y trouve pas les intervalles existant dans certaines gammes exotiques. Assurément, répondrai-je, ce plan, étant spécial à la tonalité trigène, convient à notre musique européenne et à bien d'autres, mais non à toutes ; par exemple, pour les gammes d'origine tétragène, il faut consulter un autre plan, également fourni par le principe rationiste, ainsi qu'il va être dit plus loin (No. 15), à propos de la gamme des Boschimans.

15.—Lois exactes.—Il existe en musique un certain nombre de faits admis universellement, tels que l'existence de gammes diverses, l'enchaînement plus ou moins facile des accords, l'imitation, cette sorte de figure de rhétorique musicale dont il est presque impossible d'éviter l'emploi dès que l'on compose quelques lignes . . . . etc. La théorie rationiste explique ces faits et permet de comprendre sur quoi ils reposent.

Ainsi, pour les gammes, elle ne donne pas seulement la loi de notre gamme européenne,* mais encore celles de toutes les autres, et notamment de certaines que les auteurs considèrent comme particulièrement difficiles à expliquer. Parmi celles-ci, par exemple, M. Lalo ("Esthetique Musicale Scientifique," p. 221), cite la gamme des Boschimans qui peut se représenter ainsi :

Do RM Fa Sol LS Do

les signes mnémoniques *RM* et *LS* † désignant ici deux sons étrangers à notre gamme, et situés, le premier entre *Re* et *Mi b*, le second entre *La* et *Si b*. Cette gamme comprend deux quartes *Do Fa*, *Sol Do* semblables aux nôtres ; M. Lalo fait observer que les notes exotiques *RM* et *LS* partagent précisément ces quartes par leur milieu, comme si les Boschimans étaient doués d'un certain "jugement de distance," et savaient se représenter un son situé à mi-distance de deux autres. Or cette représentation, dont nos musiciens européens sont en général tout-à-fait incapables, n'est nullement nécessaire aux Boschimans pour pratiquer leur gamme ; celle-ci admet un substratum rationiste analogue à celui de notre gamme majeure,‡ et les notes exotiques *RM* et *LS*, si elles sont susceptibles d'étonner tout d'abord le musicien d'Europe, vu son manque de pratique (et le façon vicieuse dont il les interprète sans doute au début), sont au contraire assez simples comme genèse rationiste, car elles sont précisément des premières qu'engendre la tonalité tétragène ("Essai sur la Gamme," p. 391, fig. 352).

16.—Lois mal formulées. Il existe aussi des lois fondées sur une mauvaise observation des faits. On constate que souvent elles s'appliquent, mais on ne sait pourquoi souvent aussi elles se trouvent en défaut. La théorie rationiste permet de faire le départ entre ce qu'elles contiennent de vrai et de faux. Ainsi, en ce qui concerne la résolution des accords dissonants, on dit souvent que la note "à marche contrainte" devrait toujours descendre d'un degré. Ceci n'a jamais été l'objet d'aucune démonstration raisonnée (et pour cause), c'est une simple remarque d'observation (?), d'ailleurs fréquemment contredite par l'œuvre des Maîtres. Cette loi "empirique et fausse," la théorie la transforme en une loi "rationnelle et exacte," mais en faisant observer qu'elle est spéciale à une série de cas particuliers d'ailleurs très importants, ceux des résolutions toniques ; bornée à ces cas, la loi ne souffre plus d'exception et se prête à une démonstration rigoureuse des plus simples ("Essai sur la Gamme," p. 209).

---

* Elle la donne presque d'emblée, bien que M. H. Riemann ait dit de cette loi "qu'elle est actuellement et restera peut-être toujours un mystère." ("Esthétique Musicale," traduction française, p. 107.)

† Mnémoniques en ce que chacun des sons Boschimans désignés ici par *RM* et *LS* est précisément répresenté par les initiales de celles de nos notes entre lesquelles il s'insère.

‡ S'exprimant même par des nombres environ deux fois plus petits, car notre gamme majeure est : 24, 27, 30, 32, 36, 40, 45, 48, tandis que la gamme 12, 14, 16, 18, 21, 24, répond à la définition précédente comme étant formée de deux quartes 12, 16, et 18, 24, subdivisées chacune en deux intervalles sensiblement égaux, et séparées l'une de l'autre par un ton 16, 18. La gamme des Boschimans est donc très probablement identique à celle dont la formule précède ; toutefois elle pourrait lui être seulement enharmonique ; pour en décider définitivement, il faudrait avoir une pratique suffisante de l'art des Boschimans, afin de savoir comment s'apparentent entre elles le plus habituellement les diverses notes de leurs mélodies.

17.—Lois inexactes. Enfin, il existe des lois qui fréquemment paraissent applicables, et en réalité sont cependant inexactes, du moins avec les diverses rédactions essayées jusqu'à ce jour. Tel est le cas, par exemple, pour la règle défendant les suites de quintes, laquelle est parfois contredite par la pratique des Maîtres. Sur ce sujet, la théorie rationiste permet, d'une part, de constater que souvent ces suites doivent être évitées, soit comme constituant de véritables contre-sens musicaux, soit comme étant d'un effet brusque ou incohérent, soit pour divers autres motifs d'ordre particulier ("Essai sur la Gamme," p. 452 et suiv.). D'autre part, appliquée à différents cas, et notament à l'établissement des règles d'octave,* la théorie rationiste conduit automatiquement à éviter les quintes de suite.† Mais si cette théorie s'oppose très fréquemment à ces successions, par contre elle ne reconnait aucun motif d'ordre général permettant de les interdire aveuglément pour tous les cas; et en ceci elle est d'accord avec les faits, car, ainsi qu'on le sait, il existe des exemples de ces successions dans l'œuvre des meilleurs auteurs.‡

18.—Règle d'écriture. Tels sont les motifs pour lesquels il semble permis de dire que la théorie rationiste concorde avec les lois de l'harmonie et en explique les raisons intimes.

Mais ces résultats n'ont pas été considérés par tous comme suffisants, et des musiciens ont exprimé cette opinion que la théorie devrait pouvoir aller plus loin et arriver à poser des règles d'écriture capables de conduire sûrement le Compositeur au Beau !

Une telle opinion paraîtra sans doute absolument inadmissible, car il ne semble pas que, dans cet ordre d'idées, on puisse aller au delà du résultat suivant :

Puisque notre sensation musicale dépend des rapports plus ou moins simples correspondant aux combinaisons de sons mises en jeu, et puisque l'esprit humain procède normalement du simple au composé, les musiciens, depuis ceux qui ont fondé l'harmonie jusqu'a nos jours, ont dû employer d'instinct une série de styles comportant des assemblages de sons d'abord très simples, ensuite de plus en plus complexes. Reconstituant théoriquement la série des styles remplissant cette condition, on constate en effet qu'elle représente l'évolution accomplie par l'art, sous l'impulsion intuitive du génie des Maîtres ("Essai sur la Gamme," p. 468 à 485).

Voici ce que donne la théorie rationiste. Doit-on tenter d'aller au delà, et d'établir pour chaque style une règle d'écriture si mûrement étudiée, si sûre, que quiconque, en la suivant avec exactitude, soit certain de réaliser de la beauté ? Assurément non ! et il serait vain de perdre sa peine à la recherche de cette nouvelle pierre philosophale. Quiconque est un peu artiste, quiconque a senti son âme s'échauffer, ne fût-ce qu'un instant, au souffle de l'inspiration, aura sûrement l'intuition qu' une telle entreprise serait folle, et que le Beau, s'il pouvait être mis ainsi mécaniquement à la portée d'une

---

* C'est-à-dire des gammes harmoniques diatoniques ou chromatiques des deux modes ("Essai sur la Gamme," pp. 461 et suiv.). Ce cas peut s'étendre au contrepoint note pour note, du moins aux portions de celui-ci où les notes de liaison font du chant une succession de fragments de gamme ascendants ou descendants.

† Toutefois, pour certaines gammes, une telle succession pourrait s'introduire facultativement en un point particulier, sans d'ailleurs y présenter un effet de brusquerie bien choquant.

‡ De ce que beaucoup de Maîtres ont toujours respecté l'interdiction des quintes, il serait imprudent de conclure que celle-ci leur inspirait à tous une foi aveugle ou une confiance raisonnée. Toutes les époques n'ont pas été également favorables à la libre discussion, et d'ailleurs. . . . à l'époque où les augures ne pouvaient plus se regarder sans rire, ils exerçaient encore leur art.

âme vulgaire quelconque, cesserait assurément d'être beau. Bien des compositeurs ont déjà pu avoir l'illusion qu'ils possédaient enfin la véritable règle d'écriture ; mais leurs œuvres, très peu dépendantes de la règle adoptée, ont surtout reflété la valeur propre à l'auteur lui-même. Tel musicien, doué d'un génie inné ou simplement d'un sens artistique affiné par la lecture des chefs-d'œuvre, trouvera moyen, avec la règle d'écriture la plus arbitraire, de composer de belle musique ; et au contraire tel autre moins bien doué, possédât-il à fond la règle d'écriture attribuée au Maître le plus réputé, ne réussira guère qu'à produire d'ennuyeuses compositions, sauf aux rares moments où d'aventure aura lui sa petite flamme intérieure.

19.—Mais, dira-t-on, puisque vous compariez tout à l'heure la musique à un langage, pourquoi pensez-vous que la langue des sons se dérobe aux règles, alors que celle des mots en admet ?

Cette apparence d'objection ne repose que sur l'oubli de ce qui différencie les deux langues comparées. Le langage parlé s'adressant à l'entendement au moyen de mots qui sont de simples signes d'idées, il faut, sous peine d'être peu ou point compris, s'y conformer aux conventions adoptées, notamment à la syntaxe qui a pour but de mettre en évidence les rapports existant entre les objets (ou les idées) représentés par les mots. Mais le cas du langage musical est tout différent ; au lieu de mots, on y trouve des intervalles (rapports) qui agissent sur notre sensibilité directement et sans nécessiter de conventions préalables ; aussi n'admet-il en réalité aucune règle autre que celle de plaire, et celle-ci parait impossible à formuler pratiquement : il n'y a pas plus de règle de beauté pour une composition musicale que pour un visage humain. Assurément il peut exister une sorte de type classique de beauté régulière et c'est celui, sans doute, que le graveur choisit volontiers pour le représenter sur ses médailles ; mais ce n'est peut-être pas celui que le jeune homme ou la jeune fille préfèrera pour le graver en son cœur. Et, par exemple, on pourrait à peu près dire de la beauté régulière ce que bien des harmonistes, Reber entre autres, disent de la résolution régulière : elle est loin d'être toujours la plus agréable et la plus recherchée, et, si on la qualifie ainsi, c'est simplement en vue de faciliter les classifications (Traité d'Harmonie, p. 75).

20.—Il ne faudrait pas croire qu'il y a contradiction entre les Nos. 18 et 19 niant la possibilité d'une règle d'écriture, et les numéros précédents affirmant l'existence de lois en musique. Ce qui existe, ce sont certaines lois générales respectant le libre arbitre du compositeur ; mais il n'y a aucune règle précise l'obligeant, par exemple, à employer telle succession plutôt que telle autre. Il n'existe pas plus de notes à marche contrainte pour le compositeur que de points de passage obligés pour le poulain s'ébattant au milieu de la prairie ; l'un et l'autre sont donc libres de toute règle expresse, et cependant ils sont soumis à certaines lois de principe qu'ils observent sans y songer : le compositeur, à la loi rationiste, afin d'éviter l'incohérence, le poulain, à la loi de l'équilibre, afin d'éviter les chutes.

21.—La théorie et les faits. En définitive, la théorie rationiste permet de comprendre la raison intime des faits musicaux; en même temps qu'elle interprète les lois exactes, elle améliore et corrige celles qui étaient incorrectement énoncées ; quant aux pseudo-lois formulées imprudemment à la suite de généralisations peu justifiées, la théorie, bien entendu, ne les appuie en rien ; elle montre au contraire que l'Art, susceptible de tirer du principe rationiste des applications de plus en plus variées et complexes, est et demeure à jamais libre de toute entrave.

Le Sens et l'Expression de la Musique pure.

By MAURICE GRIVEAU, 6 rue Férou, Paris. Librarian at the Library of St.-Geneviève.

(For English abstract, see p. 60.)

RÉSUMÉ.—Le mystère musical, sa définition—Sens logique et expression sentimentale des mélodies sans paroles—Indéfinissable, la Musique pure n'est pas cependant imprécise—Méthode pour en déterminer le sens et la véritable expression.

La Musique sous son aspect formel et graphique—Le "dessin" mélodique—Axe longitudinal et axe transversal de la partition—Théorie de l'arabesque—Musique décorative.

La Musique sous son aspect dynamique—Elle retrace le mouvement sous ses différents aspects: mécanique, cosmique, vital et mental; musique et geste, jeu de physionomie; genre musical chorégraphique et mimique—Musique et oscillation pendulaire—Toute mélodie considérée comme le graphique d'un pendule composé—Comment se justifie le mot d'attraction tonale.

La Musique et le langage—C'est la langue du sentiment (raisonné). Sa grammaire, sa métrique et sa rhétorique—Les dix "parties du discours" en musique—La théorie de l'inflexion vocale—Comment elle se concilie avec celle de l'arabesque, et celle du geste.

Définition intégrale de la Musique.

(1)—*Le mystère musical : sa définition.*

Dans un livre fort remarquable, et dont l'auteur est un Anglais, Sir Henry Russell,* je trouve cette interrogation: "Quelle plume définira jamais cet art plein de "mystère et de tendresse ?"

Tout le monde, comme Sir Henry Russell, sent, plus ou moins, la tendresse qui est dans la musique; mais tout le monde n'y aperçoit pas le mystère. C'est que, pour s'étonner de l'inconnu, il ne faut pas que l'inconnu devienne familier; en effet, l'accoutumance engourdit la curiosité; qui songe, à part les philosophes, à se poser des questions sur le ciel, et les nuages, les montagnes, les êtres vivants, et tant de merveilles qu'on voit chaque jour, et qu'on touche du doigt ?

Cependant moi-même, certain jour, je fus vivement frappé de la puissance mystérieuse de l'art musical. C'était à je ne sais plus quel concert; l'orchestre exécutait une symphonie. Tout à coup, je ressentis une inquiétude bizarre à me surprendre écoutant avec attention ce jeu de pures sonorités, sans paroles. Et cette foule qui m'entourait était venue, comme moi, pour suivre le fil d'un discours logique et convaincant, sans idées définies—et toujours émouvant, bien qu'indéfinissable! Qu'était-il donc, ce langage dont les inflexions seules nous satisfaisaient, sans que nous cherchions à traduire? Et qu'avait-il de commun avec les arts plastiques, pour qu'on pût entendre parler, ici, de ligne et de dessin mélodique,—ou de coloris instrumental? A vrai dire, la musique n'est point le seul art qui soit mystérieux dans sa signification, dans son expression: l'architecture d'un édifice, examiné dans ses lignes mêmes, et abstraction faite de sa destination, est-elle donc plus claire, plus précise? Et les formes d'êtres ou d'objets que la sculpture, ou la peinture interprète, peuvent-elles, en dehors de leur fonction, de leur espèce connue, être définies dans l'expression même de leurs contours? De même pour les arts littéraires, qui désignent nettement les idées comme les objets, mais ne révèlent pas leur secret.

Toutefois, le langage—ou le dessin mélodique, comme on le nomme aussi volontiers, a quelque chose en lui qui pique, intrigue davantage. . . C'est que, notez-le, il ne représente—ou n'indique rien d'extérieur ou de familier, ne signale aucune contingence, aucune espèce;—c'est, de plus, qu'il ne remplit

* Souvenirs d'un montagnard, 2e éd. Pau, impr., Vignancour, 1908.

aucun office matériel—ou même intellectuel bien déterminé : la cathédrale est un toit sublime, mais un toit ; le discours ou le poème est une parole idéale, mais une parole. Seule, une sonate, une symphonie ne sert à rien autre chose qu'à nous plaire, à nous émouvoir. C'est la plus inutile des œuvres d'art,—et, par cela même, la plus élevée.

Et c'est aussi la forme d'art la moins précise en son expression, et celle dont l'interprétation est le plus malaisée.

Mais justement, par ce fait qu'elle laisse planer l'expression générale sur l'expression particulière et contingente, et qu'elle s'offre, à volonté, comme un dessin, une peinture, même une architecture mouvante (Novalis), ou bien un discours, un poème, la musique supporte à merveille un parallèle avec les autres arts ; et ce parallèle peut être un moyen efficace de révéler sa nature propre, sa fonction, d'éclaircir le mystère de son charme. C'est la méthode que nous adoptons, et qui doit nous amener, finalement, à une définition " intégrale " de la musique.

(2.)—*La Musique sous son aspect formel et graphique.*

Il faut que l'œuvre musicale ait un côté graphique ou plastique bien évident, pour que le langage, d'instinct, parle de ligne ou de contour mélodique, d'un dessin de hautbois ou de violoncelle, du coloris de l'instrumentation, des nuances. . . . De quelle façon, dans notre esprit, les représentations du temps et de l'espace, comme les images sonores et graphiques—peuvent-elles s'identifier ?—c'est là un problème de psychologie que nous n'avons pas le loisir d'aborder. Je me contente de vous rappeler les nombreux travaux sur l'assimilation du timbre au coloris, et du rythme à la proportion des figures.* Et je m'arrête un peu sur cette idée, qui m'est propre, d'un axe longitudinal et d'un axe transversal dans la partition. Le premier est représenté par la mélodie ; le second, par l'harmonie. J'ai montré ailleurs †, la curieuse analogie qu'offre le développement de la phrase ou de la période musicale avec celui d'un rameau végétal vivant. Tout comme ce dernier, la ligne sonore est droite ou sinueuse ; elle émet transversalement, de part et d'autre, ces appendices qui, feuilles " opposées," sont les accords, et, feuilles " alternes," les imitations au grave, à l'aigu, les motifs inversés, les arpèges. Même périodicité, même symétrie, même tendance, dans l'art comme en la vie, à passer du simple au complexe, et de l'espacement des rythmes—ou des intervalles—à leur resserrement, de manière à former un bourgeon, un nœud terminal, puis à s'épanouir, à fleurir, en quelque sorte (comparez le mot "fioriture," qui signifie, étymologiquement, "petite fleur").

Cette image du rameau, stylisée, nous mène au rinceau.

Le dessin d'une "suite" musicale soutient la comparaison avec le dessin d'une "frise," d'une " ferronnerie," d'une " page de missel," d'une " bande de guipure" ; le motif, qu'il soit brodé à l'aiguille,—ou par la voix, l'instrument de musique, se répète fidèlement—ou varie, se métamorphose en chemin ; il procède par lignes droites, brisées ou sinueuses, monte et descend, s'interrompt, change de rythme ou de coloris, redevient à la fin ce qu'il était au début, se termine brusquement, ou par un détour. Et dans sa course anguleuse ou sinueuse, plus ou moins "Grecque" ou " Rinceau," " Flots " ou " Torsades," il

---

* Voir mon article sur "Le rythme défini dans ses aspects vivants," paru dans le numéro du 2 juin 1911 de la "Revue du temps présent" (chez Henri Falque, 86 rue Bonaparte, Paris), p. 526.

† Voir mon livre intitulé "Histoires d'Art," paru à Paris, chez Alphonse Lemerre (passage Choiseul), en 1908, p. 123.

s'accompagne d'autres motifs qui courent sur ses pas, strictement, le suivent ou le précèdent, gardent vis-à-vis de lui leurs distances—ou, comme dans le style fugué, font un jeu de "chassé-croisé" perpétuel.

Si donc la musique est assimilable au dessin, c'est au dessin "courant," et non pas "dormant," au décor plutôt qu'au tableau. Nous sommes contraints d'ajouter que, fonction exclusive du temps, le "rinceau sonore" ne revient, jamais sur lui-même; il ne se ferme pas. Les figures fermées, même géométriques, n'ont pas d'existence possible en musique.*

L'esthéticien allemand Hanslick, en son bel ouvrage "Du beau dans la musique," avait adopté ce point de vue plastique, un peu trop exclusivement peut-être.

C'est la théorie célèbre de l'arabesque. Ce n'est là, comme nous le verrons, qu'un aspect de la vérité; l'autre, plus important, nous sera donné par l'illustre philosophe Herbert Spencer: c'est la théorie de l'inflexion vocale amplifiée. Nous en reparlerons à propos du langage.

En attendant, permettez-moi de faire remarquer qu'il existe un genre musical assez conforme à la théorie de l'"arabesque sonore": c'est ce qu'on appelle un peu dédaigneusement la musique décorative. Certains morceaux de Rossini, par exemple, font l'effet de fresques ornementales. Ils illustrent plutôt le drame, qu'ils ne le commentent. . . .

Mais les lignes ou les couleurs de fantaisie, qui ne représentent rien de connu, de vivant, ne sont-elles pas en soi, déjà expressives? Et l'arabesque, ici, me fait penser à l'art arabe, à ses entrelacs sans signification,—et qui font rêver. . . .

(3.)—*La Musique sous son aspect expressif.*

Si la musique est un dessin "courant," comme nous l'avons dit, c'est aussi un dessin fugace, éphémère. Observez, en effet, qu'une mélodie, s'egrenant pour ainsi dire à notre oreille, note par note, ne peut subsister, et faire un tout pour notre esprit, que grâce au secours de la mémoire. Au fur et à mesure qu'elle s'évanouit dans le silence, la persistance en nous des images sonores en conserve une trace.

Ainsi pour le brandon vivement agité, qui, grâce à la persistance des images lumineuses, nous donne l'illusion d'un trait de feu continu.

L'arabesque sonore, toute subjective, et produit merveilleux de notre propre activité mentale, appartient donc à la catégorie des formes que j'appellerais "cinématiques," c'est-à-dire engendrées par un mouvement rapide, à trace éphémère. Elle devra donc évoquer, avant tout, les formes de cette catégorie.

C'est ainsi que des traits brusques, espacés, de violon, "brillent" comme des éclairs; que certains arpèges, que termine un point d'orgue, avec la cadence obligée, sont la représentation sonore de ces fusées ou "chandelles romaines," jaillissant en pointillé de feu pour retomber en pluie d'étoiles.

De ces gestes du feu, plus ou moins instantanés et traçants, on passe, par une transition insensible, aux gestes de l'eau. Celle-ci, soulevée par le vent, laisse, un instant, ses bâtis instables dressés sous nos yeux, et la vague, avant de verser, subit un moulage presque sculptural. N'y a-t-il pas quelque chose de cela dans la cadence d'une phrase adagio, dans sa chute en volute mélodique et majestueuse?

---

* Elles peuvent, toutefois, être évoquées par un artifice. Pour savoir comment la musique, bien qu'irréversible, peut exprimer, donner la sensation du recul, voir mes articles dans la "Rivista musicale italiana" (Bocca frères, à Turin). Tome III., fascicule 1, année 1896, et tome IV., fascicule 4, année 1897.

De degrés en degrés, on arriverait, des "formes de mouvement,"—aux mouvements plastiques, générateurs de formes; et de là, aux mouvements réalisés par la forme elle-même, cette fois stable, cohérente: balancement de feuillages, ondulation d'étoffes; puis aux gestes vitaux, "énergétiques" ou "signalétiques"; enfin, aux gestes expressifs, attitudes et jeux de physionomie, —ceux-là révélateurs de l'âme.

Le tableau que je mets maintenant sous vos yeux rassemble dans un ordre naturel, hiérarchique, tous les genres connus de mouvements.

Or, on peut déjà le constater, la musique peut les représenter tous,—et sans évoquer précisément chacun d'eux en particulier.

Mouvement d'oscillation du Pendule.

Mouvements Concrets, dans le temps et dans l'espace	latents			sans trace: vibrations lumineuses ou sonores (mouvements pendulaires).
				avec trace: mouvements plastiques, générateurs des formes (naturelles ou factices).
	évidents ou patents	naturels	physiques ou cosmiques (solides—fluides—gaz)	astronomiques—météorologiques—sismiques.
				(ignés—aquatiques—gazeux).
			physiologiques (flore—faune—homme)	viscéraux (pouls, etc.), dynamiques (automatiques ou autonomes; marche—vol—coup, effort).
			psychique	gestes (signalétiques ou expressifs), jeu de physionomie. Voix et parole.
		artificiels	industriels ou mécaniques	pyrotechnie—hydraulique de fête technologie.
			artistiques	chorégraphie—mimodrame—geste oratoire.

Abstraits: Musique et Poesie (se déroulant dans le temps et comme en un espace idéal).

Pure et symphonique, en effet, elle s'offre comme le miroir de la Création; —miroir à vrai dire, assez singulier, ne réflétant que la mobilité, non le mobile, Assis au concert, nous assistons à la gravitation des sphères célestes—sans les sphères; au déchainement d'un orage—sans les nuages qui roulent, ni les arbres qui frissonnent. Nous avons le tableau de jets de flamme—sans flamme, et de flots liquides—sans l'élément liquide. . . . . On le verra, plus loin: la langue musicale ne connaît point de substantif.

(4.)—*Le Pendule ou "Fil a plomb," et l'oscillation mélodique.*

Pourquoi, demanderez-vous, avoir mis en tête du tableau qui comprend tous les mouvements de la nature, un phénomène tout artificiel et provoqué par l'homme; celui du pendule?

Je répondrai ceci: Si j'ai choisi l'oscillation pendulaire comme type initial, c'est que c'est le mouvement le plus simple que l'on connaisse,—et c'est celui dont les phases sont le plus faciles à saisir. Au surplus il se trouve, comme vous l'allez voir, qu'il explique le jeu même de la mélodie, en révélant la loi des cadences et de ce que l'on appelle, par intuition, "attraction" tonale.

Ajoutez encore ceci, qu'à l'état infinitésimal et latent, ce mouvement pendulaire existe, sous le nom de vibration, dans le monde extérieur ; et qui plus est, un de ses grands rôles est justement d'engendrer le son musical. Il sera piquant de prouver que la mélodie, née de l'oscillation pendulaire, suit, à plus grande échelle, les lois de cette oscillation.

Je remets à un autre temps le soin d'établir le parallèle, fort instructif, entre les modalités de la vibration sonore et celles de la mélodie musicale. Aujourd'hui, je voudrais vous exposer la curieuse analogie que j'ai découverte, et qui rattache la dynamique toute idéale de la gamme à celle d'un engin matériel comme le fil à plomb.*

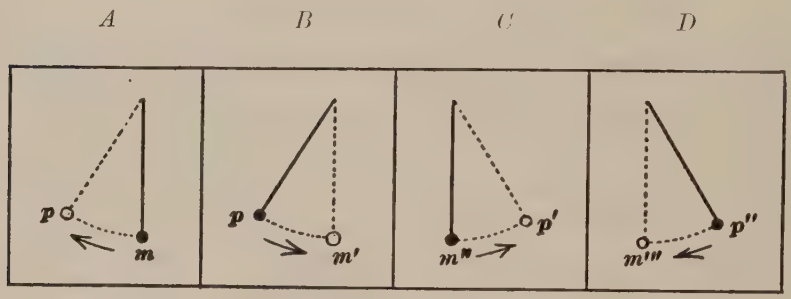


Fig. A.

L'observation du fil à plomb qu'on fait osciller révèle les faits mécaniques suivants.

Une force d'attraction ou *gravitation* qui, d'abord, retarde l'impulsion donnée par ma main, la ralentit,—puis fait redescendre le pendule, l'entraîne dans la direction opposée, le fait tendre vers la position d'équilibre stable, ou point mort.

Une autre force, ou "vitesse acquise," faisant dépasser au plomb ce point mort, et le faisant monter, le tendant vers l'autre côté, d'où la gravitation déjà nommée le fera redescendre, et ainsi de suite.

Dans le langage scientifique, on a coutume de représenter les choses ainsi : l'énergie tend successivement, du point d'inertie, vers deux potentiels de sens opposé, d'où elle "se dégrade,"—pour se régénérer ensuite, etc. C'est, en d'autres termes, une alternative entre la tension et la détente, sorte de crise mécanique dont l'issue, le terme final, est le retour au repos parfait, à la position d'inertie, à l'équilibre stable, au "point mort." †

Si vous considérez une seule oscillation, elle comprend quatre phases, deux de ralentissement, quand le plomb monte à ses "potentiels," et deux d'accélération, lorsque la pesanteur (ou gravitation), l'entraîne vers le point mort.

---

* J'en ai fait le sujet d'une communication spéciale, ce printemps, à la Société de Psychologie.

† Du moins dans l'air, car dans le vide, il n'y a pas de terme (au moins théorique) aux oscillations du pendule. C'est, d'une part, la résistance du fluide aérien,—et de l'autre, le frottement au point d'appui—qui ralentissent graduellement le mouvement du pendule, et finissent par l'abolir.

Que si, maintenant, vous embrassez la série des oscillations tout-entières, elle vous offrira le tableau d'une amplitude toujours décroissante, et d'une accélération graduelle—jusqu'au moment où les oscillations, devenant très petites, se font isochrones. Voici le graphique de l'oscillation pendulaire développée :—

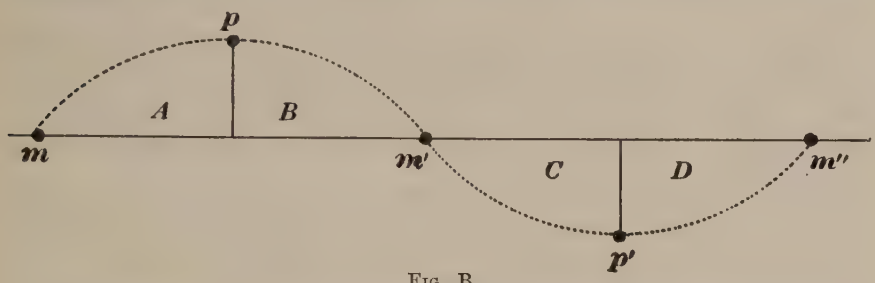


Fig. B.

Le graphique suivant fournit la transition entre l'oscillation mécanique et "muette" du pendule—et l'oscillation mélodique (idéale et sonore) qui—le langage et la notation musicale en témoignent—se développe, aux yeux de notre esprit, en ligne continue (fonction du temps, représentée par un schéma commun à l'espace).

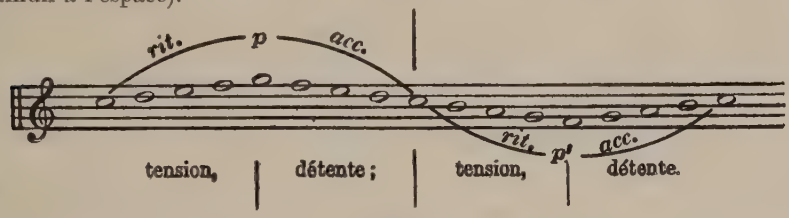


Fig. C.

C'est, vous le voyez, la traduction libre, mais exacte, de l'inflexion géométrique par une inflexion mélodique correspondante. Or, la gamme ainsi obtenue devient très précieuse—je ne dis pas aux pianistes,—mais aux musiciens philosophes qui cherchent une base ferme à l'interprétation du jeu mélodique, à ce qu'on appelle la "dynamique musicale."

Effectivement, dans les quintes supérieure et inférieure qui forment les limites de cette gamme (ou mélodie-type), on retrouve les "points potentiels" de l'oscillation pendulaire. Ici, ce sont des limites également bien définies,—non pour l'oreille, assurément, mais pour ce sens mathématique intuitif qui pose, en deçà comme au-delà de la tonique, des bornes à la tension.* De l'un

* Nous devons ajouter, pour éviter tout malentendu; à la tension relative, et proportionelle. Quelque soit, en effet, la base tonale, le centre qu'adopte, pour s'équilibrer, le sens musical,—ce système d'équilibre est toujours contenu dans les bornes d'une octave, puisqu'en deça comme au-delà de toute gamme, le nombre 2, le nombre exactement double (ou $\frac{1}{2}$) de vibrations, crée un nouveau système d'équilibre, supérieur ou inférieur au premier, et qui lui est absolument similaire. Or, dans ces bornes fatales de l'octave, c'est la quinte, répondant au rapport de vibrations 3/2, qui forme la limite extrême de tension, parce qu'elle représente pour notre sens intime, le point de contraste maximum. Ceux qui méconnaissent la rigueur de ces limitations, et prétendent renverser ce qu'ils appellent des barrières factices, confondent les vecteurs d'Hamilton avec les scalaires, et semblent ignorer que, dans l'appréciation d'un ensemble, l'esprit substitue, d'instinct, à l'infinité des représentations,—les représentations les plus différentes possibles entre elles.—(Voir Ch. Henry, passim.)

comme de l'autre de ces "potentiels sonores," la mélodie-gamme "se détend," soit en redescendant, soit en remontant, sur cette "tonique," qui représente le point d'équilibre stable, ou "point-mort." Si ce dernier est couramment dépassé par l'élan mélodique, c'est en vertu d'une vitesse acquise analogue à celle que vous venez de voir dans le fil à plomb, et qui régénère l'énergie "dégradée."

L'analogie, d'ailleurs, se soutient jusqu'au bout : cette diminution graduelle de l'amplitude qui resserrait les oscillations toujours davantage, jusqu'au zéro,—ne la retrouvez-vous point (à l'état d'épisode) en la décroissance de l'ambitus? Car la mélodie peut se tendre à des "potentiels" moins élevés, tels les intervalles de quarte, de tierce, ou même de seconde. Elle exprime alors un degré d'énergie de plus en plus faible.

Vous touchez là du doigt, Messieurs, le premier anneau de la chaîne, dont le dernier, l'anneau terminal, porte (permettez cette métaphore), la clef de toute signification, et de toute expression musicale. Il n'y a presque rien a changer dans la terminologie mécanique. Voyez, par exemple, ce mot d'énergie. Il s'applique aussi bien au domaine moral qu'au matériel,—au "sentiment" d'un morceau de musique, qu'à la manifestation d'une force aveugle, à son action sur la matière inerte. Cela vient en définitive, de ce que l'esprit, justement, pour se manifester à son tour, a besoin d'un moyen matériel ; or, si complexe et perfectionné que soit celui-ci, son jeu reste soumis aux lois physiques.

Ainsi la pesanteur, qui règle l'essor du pendule, se retrouve dans la vie, sous le nom d'attraction, pour déterminer la reproduction des cellules, inspirer la genèse des formes organiques ; et ce terme se retrouve jusque dans le vocabulaire passionnel. Vous constatez que les musiciens l'emploient couramment, et d'instinct, pour désigner cette force mystérieuse qui fait tendre plus ou moins énergiquement tous les degrés de la gamme vers la note de repos : la "tonique" (ou note tonale).

Cette force, n'est-il pas vrai ?—vous paraît, à présent, moins mystérieuse; au moins, ses origines profondes vous sont décélées. Et, dans les cadences alternativement "suspensives"—et "résolutives," qui sont le nerf du discours musical, vous reconnaîtrez les phases de tension et de détente du fil à plomb. En disant cela, je ne rabaisse point la musique au niveau de la mécanique; mais c'est la mécanique, au contraire, que je hausse jusqu'à l'art musical.

Vous venez de voir la mélodie, sous sa forme élémentaire et rigide, la gamme, adopter les allures du mouvement oscillatoire classique, et suivre ses lois.

Dans ses formes plus libres, expressives, et vraiment artistiques, elle ne cesse pas, la mélodie, d'obéir à ces mêmes lois d'attraction, d'impulsion, de tension et de détente alternées, de vitesse acquise. Seulement, elle ne le fait plus d'une façon "périodique," mais "épisodique" ; et même, le plus souvent, avec tant d'apparente fantaisie, qu'elle ne paraît plus soumise à des lois, et prend des airs d'indépendance absolue.

Ces formes mélodiques soi-disant libres, et si variées, elles sont, pour nous, généralement expressives. Mais de quoi ? Qu'est-ce donc qu'elles expriment au juste ? Nul n'a pu jusqu'à présent le déterminer ; les interprétations que l'on hasarde sont toujours, ou trop génerales, et flottantes, ou trop particulières, et contingentes.

Je crois apporter ici quelque précision, en faisant voir en ces mélodies libres, expressives, d'"esthétiques déformations de la gamme." Est-ce que les attitudes les plus gracieuses et les plus touchantes ne naissent point d'un "dérangement harmonieux," si j'ose dire, du jeu mécanique de nos membres ?

Alors, comme la gamme elle-même répond à la période oscillatoire simple (pendulaire), tout dessin mélodique qui en varie le contour uni, l'accidente, devra correspondre à la période d'un pendule composé.

Soit un pendule de ce genre : il est constitué par un fil portant, en chapelet, plusieurs plombs superposés. Je mets cet appareil en branle ; son mouvement total sera, n'est-il pas vrai ? la résultante de ceux des différents tronçons qui le composent ;—et si je développe son tracé d'après les procédés ordinaires, j'obtiendrai forcément une courbe au profil festonné.

Me basant ici sur le théorème de Fourier*, je crois pouvoir considérer l'onde mélodique, en son artistique complexité, comme formée, théoriquement, d'ondes composantes au contour uni, qui seraient ici des gammes d'un ambitus plus restreint.

Que représenteraient donc ces mélodies partielles, pendulaires ? Les éléments premiers du " travail mécanique," ou de la crise passionelle. Coïncidentes en leurs phases, elles s'ajouteraient, pour relever le profil total ; opposant leurs courbures, au contraire, elles aplaniraient, par interférence, ce profil ; ainsi la mélodie, assimilable à la vibration, serait plus ou moins riche en " harmoniques," plus ou moins " timbrée."†

(5.)—*La Musique, représentative du Mouvement sous toutes ses formes.*

Vous prévoyez la fécondité de ce point de vue pour l'esthétique musicale. Que si le tracé simpliste de la gamme représente un mouvement rigide, aveugle, indéfini, comme le va et vient du pendule, le tracé complexe et plus ou moins accidenté des mélodies nous déroulera le tableau,—schématique, bien entendu, de mouvements définis, spéciaux, et de toute espèce. Je dis " schématique," en songeant que ces mouvements du monde extérieur passent, pour être sentis, et musicalement exprimés, par la filière de notre système nerveux, et de notre faculté mentale d'abstraction.

La restriction faite, on peut soutenir qu'une mélodie, par son tracé, se rapproche plus ou moins de tel ou tel mouvement connu, naturel ou artificiel, industriel ou d'art,—cosmique, vital ou physionomique. Ainsi la musique, en général, est représentative de toutes sortes de phénomènes,—et chaque individu mélodique, en particulier, peut se ramener à quelque geste matériel, de vie, ou de pensée, qu'il évoque en ses traits les plus essentiels,—et sans l'image de son substratum.

L'aspect mystérieux d'une mélodie, justement, vient de ce qu'elle exprime l'espèce de mobilité sans désigner l'espèce de mobile.

De là l'amphibologie, préoccupante seulement pour ceux qui s'obstinent, et bien vainement, à trouver, sous les formes sonores, des contingences.‡ Eh ! qu'importe, en définitive ? Au concert, avons-nous donc souci des genres, des espèces ? Ce rythme bien scandé, persistant, retrace-t-il la forge, ou la grange à l'aire battue des fléaux ? Ces arpèges ascendantes et descendantes figurent-elles des vagues, ou le tangage des navires que ces vagues bercent ? Ce trille est-il un frisson de feuillage, un frémissement, ou bien un rire ?

---

* Voir Helmholtz : " Théorie physiologique de la Musique " (traduction Guéroult), 1868. Paris, Masson, p. 44.

† Cf. le terme d' " aigu," qui s'applique au sentiment comme aux angles d'une ligne flexueuse.

‡ Lire, à ce propos, l'ingénieuse fantaisie d'Edouard Ourliac, intitulée " Maître Stranz " (dans son recueil de Nouvelles).

Une âme vraiment musicienne ne se pose point la question ; elle jouit de tous ces tableaux sous un angle inconnu du peintre et du poête, à l'état abstrait, et comme d'un jeu d'idées générales.

Ajoutons ceci : l'Art sonore, qui ne laisse pas distinguer les objets les uns des autres, ne sépare point davantage, dans une action, le sens propre et le sens figuré. L'auditeur est incapable de déterminer si tel ou tel passage symphonique représente le tourbillonnement d'un flot, ou d'une foule ; le jaillissement d'une source, ou d'une pensée ; l'épanouissement d'une fleur, d'une gerbe d'artifice, ou d'un sentiment ; une chasse, ou la poursuite d'un probleme.* En l'absence d'un programme qui fixe, bien artificiellement d'ailleurs, et arbitrairement, la pensée, les seuls éclaircissements qu'on puisse attendre sont l'association d'idées et l'onomatopée musicale (harmonie imitative). Vous allez voir, dans le parallèle que nous allons esquisser de la musique et du langage, s'il n'est pas possible, sans rien forcer, d'obtenir plus de précision.

Auparavant, on peut résumer tout ce côté de la question en disant, avec Mr. Jean d'Udine,† que la Musique est une traduction sonore du geste. Il faut seulement attribuer à ce mot de geste le sens le plus étendu (geste physique ou mécanique ; geste vital ; geste "dynamique" comme la marche, le saut, le jet, le coup ; et geste "expressif" ou significatif, tel que le salut, le hochement de tête, le croisement de bras, le rire et le sanglot). Et, de plus, on devra "subjectiver" tous ces gestes extérieurs, perçus par les yeux, se les représenter comme "digérés," pour ainsi dire, par le musicien, passant par la filière de son système nerveux, et de son âme. Un morceau de musique, tout aussi bien qu'un paysage, est "un état d'âme," en définitive.

Or, puisque tout état d'âme (sentiment, idée—ou simple représentation) se traduit par la parole, et que celle-ci prend pour instrument ce "geste sonore" qu'est la voix—nous voici tout naturellement amenés à reconnaître dans la musique un langage.

(6.)—*La Musique et le Langage.*

Ce nouvel aspect de l'Art musical a été mis en relief, de la manière la plus saisissante, par votre compatriote Herbert Spencer. A ses yeux (et c'est la façon la plus directe d'envisager cet Art), la mélodie n'est pas autre chose que le "chant" de la parole, amplifié, précisé dans son rythme, ses inflexions, et comme on dit aujourd'hui : "stylisé."

Cette théorie de Spencer est, en somme, la justification d'une formule courante : "La Musique est la langue du sentiment." Vous allez voir que cette formule a besoin d'être complétée par les mots suivants : "du sentiment bien ordonné, logique, et souvent tout intellectuel." De cette manière, l'art d'un Beethoven se trouvera, à son tour, justifié.

---

* Ce qui distingue, musicalement, la nature vivante de l'agent, de sa nature inerte, et la nature psychique de l'acte, de sa nature purement physique, c'est, me parait-il, le degré d'achèvement, ou de différenciation du "motif." Ce dernier, lorsqu'il n'est que rythmique, analytique encore, et fait de progressions, de gammes, ou de séquences similaires, représente plutôt le fait matériel et concret (jet liquide, "fluctuation" au sens littéral, conflit d'éléments), tandis qu'organisé, comme enfermé dans un tour mélodique, le motif musical exprimera plutôt le fait abstrait, moral, et prendra le sens métaphorique (jaillissement d'une passion, ou d'une pensée, fluctuation d'âme, conflit intellectuel ou sentimental). C'est qu'alors il perd plus ou moins la caractère aveugle, strict et fatal des phénomènes, et prenant, pour ainsi dire, un pli de conscience et de volonté, se rapproche du geste humain, et de la parole.

† Voir le livre très-remarquable de Jean d'Udine, intitulé "l'Art et le geste." (Alcan).

Remarquez ici le libre-échange de termes qui s'opère, spontanément, entre musique et littérature. N'entendez-vous pas dire, tous les jours : le discours mélodique, une phrase de hautbois ou de cor, l'exorde ou la péroraison d'une symphonie, la ponctuation musicale, un dialogue d'instruments, une réplique ? Ne juge-t-on point le morceau de concert obscur ou lumineux, logique ou décousu, d'un tour éloquent, spirituel, ou bien insignifiant, "sans idée" ? On a pu comparer le quatuor classique à quelque conversation bien conduite : une question—c'est le motif initial, est posée, "mise sur le tapis," source de développements étendus qu'alimentent la fantaisie, l'érudition, le désir de convaincre—ou de briller. La thèse appelle la contradiction, l'antithèse. Le sujet, qui paraissait simple et fermé, s'ouvre, se ramifie ; des contre-sujets le compliquent ; des épisodes l'entrecoupent, des digressions le font dévier ; des "conduits," des transitions, le ramènent. La discussion, tantôt alternée et tantôt "mêlée," s'élève ou s'abaisse de ton ; elle s'exaspère, puis s'apaise ; et finalement, le thème du début, ayant subi l'épreuve de tant d'analyses, d'objections, de contradictions, reparaît pur, définitif, incontestable. C'est la synthèse.

Déjà, par sa forme toute extérieure et sonore, sa phonétique, le langage conventionnel que nous parlons se rapproche du processus musical ; c'est ce qu'on nomme l'accent (ethnique, ou bien oratoire) ; c'est l'immense variété d'inflexions logiques ou passionnelles*; c'est aussi l'interjection, l'onomatopée, et ce que j'ai baptisé du nom de "musicalisme" (mironton, ton-ton, mirontaine ; landerirette ; tra-la-la, etc.).

Mais l'analogie la plus importante,—et la moins connue, se trouve dans le fond même, et dans les éléments idéologiques, c'est-à-dire sur le terrain de la "morphologie grammaticale" et de la "syntaxe."†

A proprement parler, la langue musicale n'a rien qui corresponde aux mots, à ce que les grammairiens appellent "les dix parties du discours." Cependant, dans une suite d'articles parus jadis en la "Rivista musicale italiana,"‡ j'ai pu faire entrevoir, sous la trame sonore d'une mélodie, comme un reflet (ou, si vous préférez, comme une ombre) de ces choses précises et bien limitées que sont le verbe, l'adjectif, l'adverbe, l'article, le pronom, la préposition, la conjonction et l'interjection. Seul, le substantif ne trouve pas ici d'équivalent. Nous l'avons dit plus haut ; la musique exprime le genre de mobilité, mais ne désigne point l'espèce de mobile. Si, en effet, le discours musical trahit l'existence abstraite du verbe par des cadences "impératives," "indicatives," ou "conditionnelles," ou par tels tours de phrase qui sentent l'optatif, s'il exprime la modalité d'une action par la nature des accords, sortes d'adverbes de manière, ou par des flexions diverses d'un même thème mélodique,—il n'a guère de ressources pour désigner, même indirectement, le sujet, l'auteur même de cette action. Oui, la langue

* Les inflexions logiques, moins connues, mériteraient d'être plus étudiées. C'est l'élévation, ou l'abaissement de la voix pour exprimer, instinctivement, une différence de niveau,—son allure vive,—ou trainante, pour traduire la rapidité, ou la lenteur du temps, d'un phénomène,—son circuit hésitant pour définir, avec ou sans paroles, l'incertitude.

† M. Elie Poirée, dans un article récent (S.I.M., Revue musicale 15 Mai 1911), écrit ceci : "Ce que le poëte dit en quelques lignes, le musicien le développe symphoniquement en une immense phrase, dépassant de beaucoup les dimensions des plus longues périodes du discours ; mais la phrase poëtique et la phrase musicale peuvent être rapprochées ; elles ont la même origine psychique, avec une syntaxe et des procédés d'application differents."

Pour la méthode d'analyse des mélodies, la plus parfaite qu'on ait encore trouvée, je renvoie aux "Essais de technique et d'esthétique musicale," par Elie Poirée, en deux séries, chez Fromont, à Paris, et à Londres, chez Schott (1898 et 1902). C'est un ouvrage de première importance.

‡ Voir : tome I., fasc. 4, année 1894 ; tome III., fasc. 1, année 1896 ; tome IV., fasc. 2 et 4, année 1897.

musicale est sans substantif, parce qu'elle est " insubstantielle ; " et cependant, une étude patiente, et faite de plus près, nous permettrait sans doute, en bien des cas, de distinguer l'espèce du sujet anonyme, son " genre " (sexe) et son nombre. Et comment cela ?—De la manière que nous reconnaissons, au seul son de la voix ou bien aux jeux d'ombre ou d'étoffe, si le personnage que cache un rideau est un homme ou une femme, un enfant ou un vieillard,—un être humain ou quelque animal de telle ou telle catégorie ; si c'est un être isolé, ou bien un groupe.

Mais le terrain le plus ferme où puisse s'exercer le parallèle entre les deux langues, c'est la syntaxe. Car si le motif, en soi, ne répond pas au mot,—la " phrase " musicale, suite de motifs enchainés, imite la période littéraire ; et même le morceau symphonique, dans son ensemble, reproduit les phases du discours. Il faut noter ceci, que la mélodie classique, dans sa structure, se rapproche plutôt des formes archaïques de notre langue ; c'est qu'elle en est encore au stade analytique, un peu comme la poésie, d'ailleurs. Je vous rappelle ces vers de Malherbe :—

> " C'est Dieu qui nous fait vivre,
> C'est Dieu qu'il faut aimer."

En prose,—et dans le style moderne, on écrirait plutôt, d'un seul tenant :

> "Il faut aimer Dieu, qui nous fait vivre."

tour plus serré, synthétique et savant, mais moins ingénu, moins touchant.

Or la phrase de Haydn, de Mozart, ou de Beethoven, si touchante et si délicieusement ingénue (genuine) nous prodigue ce procédé de répétition, cette parité symétrique des deux membres antécédents, tandis que les " conséquents " seuls varient. C'est l'image du " radical," constante linguistique, et des " flexions," les variables.

Remarquons ici que, de ces deux flexions sonores différentes, la seconde est conclusive, l'autre étant " suspensive "—ce qui rend les deux cadences, ainsi dépendantes l'une de l'autre, homologues du déterminant—et du déterminé de la phrase littéraire.

D'autres fois, la répétition du début, dans le style poétique, ne comporte pas de lien logique, et n'est qu'un procédé de simple insistance (anaphore). Ainsi dans l'"Andromaque" de Racine :—

> " Faut-il que mes soupirs vous demandent sa vie ?
> Faut-il qu'en sa faveur j'embrasse vos genoux ? "

Cette insistance de la pensée, qui ne craint pas de se redire, est ici toute passionnelle ; il n'est donc pas surprenant de la retrouver à chaque pas, dans le langage par excellence de la passion, en la mélodie.

Il existe d'ailleurs, dans le répertoire, une très grande variété de coupes mélodiques. Je suis persuadé que toutes, plus ou moins analytiques ou synthétiques, à segments homonomes—ou hétéronomes, comme chez les organismes vivants, peuvent se rapporter à quelque type de phrase littéraire, ou de période oratoire.

On voit que si l'art du langage, au moins dans ses formes primitives et poétiques, " musicalise,"—l'art musical, de son côte, par son évolution vers le plus complexe, tend à fusionner ses segments, à les différencier ; il " littéralise."

Mais un trait d'union plus strict encore entre les deux langues, est la logique de la phrase ou proposition. Plus rigoureuse que la syntaxe même, elle enchaîne trois termes consécutifs qui, dans le langage usuel, s'appellent thèse, antithèse, synthèse, et prennent, en musique, les noms de motif initial ou direct, de motif inverse, et de reprise. Cela peut s'exprimer, schématiquement, par une onde entière suivie d'une moitié d'onde.

Forcé d'abréger, Messieurs, cette étude déjà trop longue, je ne saurais entrer ici dans des explications pourtant bien utiles. Qu'il vous suffise de constater que le schéma de l'oscillation pendulaire, auquel nous voici revenus, s'applique non seulement à la dynamique des formes sonores, mais encore à celle des idées que ces formes représentent.

Vous le voyez, la musique est plus qu'une langue "sentimentale"; c'est aussi bien une langue logique. Et sa logique n'est si conforme à celle du langage que nous parlons,—que parce qu'elle est un cas particulier de cette logique générale, universelle, qui régit toutes choses, les idées comme les mouvements vitaux, les gestes expressifs comme les élans purement mécaniques.

Et c'est ce qui concilie, sans fausse condescendance, et naturellement, les trois théories dont chacune envisage un côté de l'art musical,—et n'en explique que ce côté: celle de Hanslick ou de l'"arabesque," celle de Jean d'Udine, ou du "geste sonore"; enfin celle de votre compatriote H. Spencer, ou de "l'inflexion vocale amplifiée." La voix, prototype des instruments et source immédiate de toute musique pure, instrumentale,—mais n'est-elle pas un geste laryngé profond et subtil, qui vient parfaire l'œuvre de tous les autres, et donner, si je puis m'exprimer ainsi, le dernier "coup de pinceau" au tableau de l'expression mimique et physionomique? Et le geste superficiel, à son tour, n'est-il pas un fait mécanique à destination idéale? Mais il y a plus. Toute forme perceptible à la vue étant, en somme, un mouvement arrêté, fixé dans l'espace, ou qui se fixe dans la mémoire, on voit que l' "arabesque" mélodique se présente aux yeux de l'esprit (influencé, peut-être, aussi par la notation) comme le tracé, plus ou moins eurythmique et décoratif en soi, du geste sonore et vocal.

(7.)—Eclaircissement du Mystère de l'Expression Musicale.

Le mystère du sens rationnel et de l'expression, dans un langage aussi peu définissable que la musique, n'est donc pas spécial à cet Art; il s'étend au geste, au jeu de physionomie, même à l'aspect des formes et des attitudes inorganiques. Si vous me demandez ce que traduit au juste l'andante de telle symphonie, je répondrai à cette question par une autre:—Qu'est-ce que la pensée peut saisir de précis, vous dirai-je, dans l'attitude et la physionomie de la joconde? A plus forte raison, pourrez-vous jamais "raconter" la série de motifs d'une frise ornementale, une bande de guipure, ou même les figures de feuilles et de fleurs vivantes que cette frise ou cette guipure reproduit?

Ainsi le problème de l'expression plane sur tous les arts, comme du reste sur toutes les manifestations du "beau" dans la Nature. Mais, il faut l'avouer, il s'étend de préférence sur la musique; et cela, parce que la musique, au moyen des symboles sonores, est apte à représenter tous les genres de phénomènes. Or c'est justement cette immense capacité d'expression qui nous laisse pénétrer son secret, et fournit la clef du mystère. En effet, nous présentant des images de tout, elle ne nous présente que des images sommaires, "schématiques," des images simplifiées par l'abstraction mentale, et juste assez significatives pour atteindre cette partie profonde de l'esprit qui se satisfait pleinement avec les idées générales. Résumant la chose d'un mot, je dirai que le plaisir musical est "une sensation centrale." Pour être intégral et parfait, il exige un effort pour ainsi parler "encyclopédique," un effort prodigieux de synthèse. Le génie créateur le réalise, en ramenant sur le plan sonore, auditif, les plus beaux traits dispersés sur les plans visuel, olfactif, et tactile; et le goût, à son tour, opère passivement, chez l'auditeur, cette espèce de "polarisation."

Pour arriver à une définition de la musique, intégrale, " définitive," but et terme de cette étude, il ne reste plus qu'à rappeler le caractère " subjectif " de son expression ; car vous savez déjà qu'elle ne peint pas le ciel, les eaux, ou les arbres, ou les traits d'une physionomie, les gestes d'un être animé,—mais bien " l'état d'âme où ces choses nous mettent " :—à la condition qu'on ne restreigne pas ce mot d'état d'âme aux pures émotions sentimentales, et qu'on l'étende aux " représentations."

Alors on pourra définir, avec sécurité, la musique : " une transcription sonore idéale, et systématisée, de tous les mouvements secrets provoqués en nous, soit par la perception du monde extérieur,—soit par celle de nos propres états, physiologiques ou psychiques."

Joubert a écrit cette phrase admirable : " Les idées claires servent à parler, mais ce sont les idées sourdes qui mènent la vie."

Or la musique, justement, note ces " idées sourdes " ; elle les énonce au moyen du même son dont use la parole, mais qui, pour la parole, n'est qu'un véhicule conventionnel ; elle leur donne un lien fictif, artistique, et les revêt d'une figure qui nous séduit, parce que nous y reconnaissons, d'instinct, notre nature idéalisée. Langage à la fois primitif et transcendental, antécédent à la parole, elle exprime, par cela même, ce que celle-ci ne peut rendre ; et lorsque la langue superficielle se déclare impuissante à traduire un sentiment, et se rejette sur des mots tels qu'indicible, inexprimable, indescriptible,—c'est au tour de la langue profonde de s'y appliquer.

Même, suivant les opinions de H. Spencer et de Richter, l'art musical irait plus loin : jusqu'à réveiller des sentiments inconnus, à nous parler " de choses que nous n'avons pas vues, et ne verrons jamais," au moins ici bas.

Ce dernier trait élargit encore le champ déjà si vaste de la musique : ce n'est plus seulement le souvenir de l'en deçà ; c'est l'intuition, aussi, d'un " au-delà."

Ueber die Methode der musikalischen Analyse.

By Dr. ILMARI KROHN, 3, Iso-Robertinkatu, Helsingfors. Teacher of Musical Theory and History in the University. President of the Local Branch Helsingfors, Int. Mus. Society.

(For English abstract, see p. 63.)

AUSZUG. I.—Die Analyse soll nicht nur die Hauptzüge und einzelne charakteristische Punkte erläutern, sondern sie hat alle elementaren Einzelheiten genau festzustellen und mit einander zu vergleichen. Die exakte Analyse künstlerisch wertvoller kleiner Tonstücke ist die beste Schulung zur Bewältigung der grösseren Meisterwerke.

II.—Dreifache Analyse gemäss :—

(A) dem metrischen Bau,
(B) der Harmoniefolge,
(C) der motivischen Entwicklung.

(A)—Die ersten metrischen Grundelemente, der Taktfuss (pied) und die Zeile (Kolon, membre de phrase) sind durch die übliche Notirungsweise und den konventionellen Begriff des " Taktes " verdunkelt.*

Hilfsmittel zum Erkennen der Taktfüsse :—

(1) Vergleich mit den Trägern der harmonischen Bewegung,
(2) 4-hebige Normalform der Zeile,
(3) Vergleich mit den Versfüssen des Textes (in Vokalkompositionen).

---

* Vgl. des Verfassers : " Reform der Taktbezeichnung," III. Kongress der I.M.G.

Verschiedene Auffassung des ¾-Taktes :—

Ein Taktfuss (Walzer),
Zwei Taktfüsse (Mazurka),
Drei Taktfüsse (Polonaise).

Zur Erkenntnis der Zeilen dient die melodische Gestaltung, insbesondere die Wiederholung rythmischer oder melodischer Gruppen.

Unterscheidung von [2 2 4) [2 2 4) von der Normalperiode : [4 4) [4 4)

Irrtümliche Bezeichnung von I. 4 4 4 4 :|| : II. 4 4 III. 4 4 :// als "zweiteilige Liedform"

Die reicher entwickelten Gestaltungen der grösseren Formen kommen alle auch in kleineren Tonstücken vor, wenn auch nur "in nuce": 2-3-hebige und 5-6-hebige Zeilen (neben den 4-hebigen), stichische ("gangartige") und mesodische ("umspannende") Perioden (neben den palinodischen, "gepaarten").

(B)—Zu beachten die Harmoniefolge :—

(1) der Periodenschlüsse,
(2) der Zeilenschlüsse innerhalb der Perioden,
(3) der Taktfusshebungen innerhalb der Zeilen.

Die verschiedenen Harmonien lauter Umgestaltungen der drei Grundakkorde, Subd. Ton. Dom., durch :—

(1) Umkehrung,
(2) Alteration,
(3) Zusatz dissonirender Töne,
(4) Auslassung harmonieeigener Töne,
(5) Vertretung mit entsprechenden Akkorden der Paralleltonart
(6) verschiedene Kombinationen von 1-5.

Charakter der harmonischen Bewegung :

T—D Anregung, Spannung,
T—S zurückgreifende, abwartende Stimmung,
D—T, S—T } Wiederkehr ins normale, nüchterne,
[T—] S—D [—T] normale Fülle der Kraftentfaltung,
—D—S— nicht normal, überraschend, pathetisch, humoristisch.

In der Modulation ist das Verhältnis der verwandten Tonarten ähnlich, wie dasjenige der Grundharmonien und ihrer Umgestaltungen innerhalb der Tonart.

Verschiedener Charakter der Modulation

je nach der Vermittlung durch :—

(1) gemeinsame S-Harmonie mit kadenzartiger Weiterführung, normal, entschieden, befriedigend,
(2) sonstige Umdeutung einer gemeinsamen Harmonie, unentschieden, der Weiterführung durch S-Harmonie und Kadenz bedürftig,
(3) Uebergang ohne gemeinsame Harmonie, nicht überzeugend, weiter drängend.

(C)—Die Analyse des motivischen Zusammenhanges gründet sich auf die der Metrik und der Harmonik. Die motivische Einheitlichkeit der Tonstücke ist oft weit vollständiger, als es beim ersten Blick den Anschein hat. Die Analyse hat Zeile für Zeile die verborgensten Fäden aufzudecken.

Rythmische Veränderung der Motive durch :—

(1) Teilung, Zusammenziehung einzelner Töne,
(2) Erweiterung, Verkleinerung der Tondauer,
(3) Abbrechen, Hinzufügen von Tongruppen,
(4) Verschiebung der Hebungen.

Melodische Umwandlung durch :—

(1) Versetzung,
(2) Umkehrung,
(3) Erweiterung oder Verengerung einzelner Tonschritte,
(4) Auslassung oder Einfügung von "Nebentönen."

Charakterisirung des anfänglichen Motivs inbezug auf :—

(1) rythmische Teilung der Taktfüsse,
(2) Vorkcmmen von Auftakt, Bindung, pathetischer Akzente, Staccato, Pausen, Koloratur,
(3) Ambitus,
(4) melodische Linie, auf- oder abwärts, schrittweise oder mit Sprüngen,
(5) tonale Funktion der " Haupttöne."

III.—Spezielle Charakterisirung durch :

Tempo, Agogik, Dynamik, Instrumentation, vielfach durch die Notwendigkeit bedingt, rythmische, harmonische und motivische Parallelen und Gegensätze klar hervorzuheben.

IV.—Relativer Wert programmatischer Spekulation, objektive Geltung exakter musikalischer Analyse.

Auf die pedagogische Bedeutung der musikalischen Analyse ist in der letzten Zeit vielfach hingewiesen worden, und manche theoretische Werke behandeln eingehend verschiedene analytische Fragen. Schaut man aber auf die eigentliche analytische Litteratur, so begegnet man oft geistreichen und von tiefen musikalischen Kenntnissen zeugenden Beschreibungen hervorragender Tonwerke, wie Sonaten, Sinfonien u.s.f., worin aber vorzugsweise nur die Hauptlinien sowie einzelne besonders charakteristische Punkte der Komposition eingehend besprochen sind.

Für den Durchschnittsleser weniger leicht geniessbar, aber für die exakte Erkenntnis der Werke erspriesslicher würde es sein, die Analyse mit genauester Feststellung aller elementarer Einzelheiten auszuführen, mögen sie Rythmus, Melodik, Harmonik oder Klangfarbe betreffen. Freilich würden in solchem Falle stattliche Bände entstehen, die zu bewältigen von seiten der Verfasser wie der Leser eine mühevolle und peinlich genaue Arbeit erfordern würde. Es lässt sich auch fragen, ob nicht eine derartige allseitige Analyse grösserer Werke zunächst ein zu gewagtes Unternehmen sei, ehe die dazu nötige Routine und Methode durch Versuche geringeren Umfanges genügend herangebildet ist. In gewisser Hinsicht sind ausserdem fürs erste die vokalen Kompositionen den instrumentalen voranzustellen, nicht nur wegen etwaiger spezieller Schlussfolgerungen über den Gemütsinhalt des Tonstückes, sondern vielmehr deswegen, weil manche elementare Einzelheiten sich im Anschluss an die entsprechenden Elemente des komponirten Textes leichter und sicherer in ihrem Tatbestand feststellen lassen. Es seien also in erster Linie einfache Lieder zur Analyse anempfohlen, dann aber auch kurze Instrumentalstücke, insbesondere mit charakteristischen Ueberschriften versehene, in jedem Fall aber nur solche Kompositionen, die künstlerischen Wert besitzen. Durch das Studium der vollgewichtigen Kleinkunst wird für das exakte Verständnis der grossen Meisterwerke ein sicherer Grund gelegt.

In praktischer Hinsicht ist es ratsam, die Analyse eines Stückes unter dreierlei Gesichtspunkten gesondert auszuführen. Zuerst wäre der metrische Bau, dann die Harmoniefolge und schliesslich die motivische Entwicklung einer durchgängigen Betrachtung zu unterziehen. In jeder der genannten Beziehungen wäre aber von vornherein festzustellen, welche Verhältnisse der Töne als die normalen und selbstverständlichen zu gelten hätten, um alsdann jede Abweichung davon in dem ihr eigenen Charakter zu erfassen und das Geheimnis der speziellen musikalischen Wirkung des Stückes näher zu belauschen.

Vom metrischen Bau einer Komposition gilt es zunächst die grundlegenden Elemente klarzulegen. Es sind dies vor allem: der Taktfuss (pied*) und die Zeile (Kolon, membre de phrase*). Die grösseren musikalischen Abschnitte (Perioden u.s.w.) sind meistens mühelos erkennbar; das Feststellen der beiden erstgenannten rythmischen Einheiten ist aber vielfach durch die übliche Art der Notirung, sowie durch den konventionellen und irreführenden Begriff des "Taktes" erschwert.† In den meisten Fällen besteht allerdings der notirte Takt regelmässig aus zwei Takfüssen, und es mag ratsam sein, bei der Analyse von dieser Voraussetzung auszugehen und nur wegen triftiger Gründe sie bei Seite zu lassen. Solche Gründe können aber jederzeit für sich Geltung erfordern. So beträgt z. B. der $\frac{3}{4}$-Takt beim Walzer nur einen Taktfuss, bei der Mazurka aber zwei und bei der Polonaise drei Taktfüsse, bei gleicher Notirung. Man hat sich auch davor zu hüten, etwaige synkopirte oder andere nur gelegentliche Akzente mit den regelmässigen Hebungen der Taktfüsse zu vermengen; solche sind stets in ihrer besonderen Eigenart zu erkennen, indem sie durch gelegentliches Hervorheben an und für sich akzentloser oder schwach akzentuirter Töne dem Rythmus einen mehr oder weniger pathetischen Ausdruck verleihen. In dieser Hinsicht irreführenden Anschauungen kann man noch in Werken neuesten Datums begegnen.

Für das Erkennen der Taktfüsse in zweifelhaften Fällen bieten sich folgende Hilfsmittel dar:—

1. Die Folge derjenigen Akkorde, die als Träger der harmonischen Bewegung anzusehen sind,
2. die durch verschiedene Auffassung des Taktfusses sich herausstellende Länge der Zeilen,
3. in Vokalkompositionen der Vergleich mit den Versfüssen des Textes.

In der Harmoniefolge unterscheiden sich eben durch das Verhältnis zum Rythmus diejenigen Akkorde, die der Bewegung als Stützpunkte dienen, von denen, die bloss "durchgehende" Bedeutung haben. In diesem Sinne könnte man die Akkorde als "Hauptklänge" und "Nebenklänge" bezeichnen. Nun ist es inbezug auf den Rythmus als das normale anzusehen, dass jedem Taktfuss ein Hauptklang entspricht. Nur hin und wieder kommen zwei Hauptklänge auf einen Taktfuss, wodurch derselbe ein besonderes pathetisches Gewicht erhält, indem der zweite Hauptklang dem akzentlosen Teile des Taktfusses den Charakter einer harmonischen Synkope verleiht. Weit öfter kommt das Gegenteil vor, dass nämlich ein Hauptklang sein Gebiet über zwei

---

* J. Combarieu; Théorie du rythme, 1897. Paris.

† Vgl. des Verfassers: "Reform der Taktbezeichnung," III. Kongress der Internationalen Musikgesellschaft (1909).

oder mehrere Taktfüsse erstreckt, wodurch ein besonderer Eindruck von Ruhe oder verhaltener Kraft erzielt wird. Ein Gemisch beider Wirkungen kommt zum Ausdruck, wenn der Hauptklang eines Taktfusses noch einen Teil, z. B. die Hälfte, des folgenden Taktfusses beherrscht, so dass der neue Hauptklang gleichsam verspätet auf dem eigentlich akzentlosen Teile des Taktfusses eintritt. Es ist jedenfalls nicht ohne Belang, auf derartige Verhältnisse zwischen Harmonik und Rythmik acht zu geben. In geeigneten Fällen kann es geschehen, dass dadurch an irgend einem Punkte des Tonstückes für die Erkenntnis der allgemeinen Taktfusseinteilung desselben der Ausschlag gegeben wird.

Die Art der Zeilen wird durch verschiedenartige Auffassung der Taktfüsse in der Weise beeinflusst, dass die Anzahl der Taktfüsse in den Zeilen sich demgemäss verschieden herausstellt. Die normale Form der Zeile ist die 4-hebige, wovon die übrigen Formen durch Verkürzung (2-3-hebig) oder Erweiterung (5-6-hebig) abzuleiten sind, und zwar in dem Sinne, dass der jeweilige musikalische Ausdruck dem Verhältnis solcher Zeilen zu ihrer Normalform zu entsprechen hat. In gewöhnlichen Fällen wäre also diejenige Taktfusseinteilung vorzuziehen, wodurch auf die meisten Zeilen je vier Taktfüsse herauskommen würden. In keinem Fall aber sollte man mehr als 6 Taktfüsse in einer Zeile annehmen. In dieser Hinsicht dürfte man die uralte antike Auffassung respektiren können. Es kommt allerdings zuweilen vor, dass zwei Stimmen oder Gruppen von Stimmen gleichzeitig verschiedenartige Taktfüsse aufweisen; die gewöhnlichste Art dieser Erscheinung ist, dass z. B. in der Melodiestimme die Taktfüsse doppelt so lang aufzufassen sind, wie in der Begleitungsfigur. In solchen Fällen kann der Anschein einer 8-hebigen Zeile entstehen. Eine andere Art von Zweideutigkeit kommt in Betracht, wenn ein neuer Abschnitt des Tonstücks mit doppelt erweiterten oder um die Hälfte verkürzten Taktfüssen gemeint ist, aber die Notirung der Takteinteilung sich gleich bleibt. Im $\frac{3}{4}$-Takt treten gewöhnlich Taktfüsse verschiedener Länge auf, regelmässig alternirend oder wenigstens stets zu gleich langen Taktfusspaaren ($\frac{1}{4} + \frac{2}{4}$ oder $\frac{2}{4} + \frac{1}{4}$) sich verbindend, unter einander im Verhältnis von 1 : 2. Die der antiken Theorie entnommenen "6-zeitigen" Taktfüsse (jonicus) sind wohl sicherlich für derartige Taktfusspaare anzusehen, was auch dadurch bestätigt wird, dass die Zeilen meistens deren nicht etwa vier, sondern nur je zwei enthalten. Ebenso ist der antike 5-teilige Takt als Taktfusspaar mit ungleichen, oft auch regelmässig alternirenden Taktfüssen, im Verhältnis von 2 : 3, zu verstehen. Die grösste Schwierigkeit bieten aber solche Zeilengruppen, in denen zwei oder drei Zeilen sich melodisch eng an einander fügen (mit *einem* Phrasirungsbogen zu bezeichnen), aber sich doch in rythmischer Hinsicht von einander insofern abheben, dass jede Zeile ihren eigenen, den anderen nicht untergeordneten Hauptakzent enthält.

Bei Instrumentalkompositionen muss man sich mit den genannten Hilfsmitteln begnügen und im übrigen dem guten gesunden Geschmack vertrauen, wobei freilich nicht zu vermeiden ist, dass in manchen Fällen die Subjektivität der persönlichen Anschauungen zu verschiedenen neben einander berechtigten Deutungen führen kann, da die Tonsetzer es selten für nötig gehalten haben, ihre autoritative Auffassung der Taktfüsse und Zeilen deutlich anzugeben. Man wird ausserdem die Erfahrung machen, dass man von Zeit zu Zeit die eigenen Analysen zu revidiren hat, indem der durch die Uebung geschärfte Blick und die nähere Vertrautheit mit den Kompositionen manche bis dahin übersehene oder zu oberflächlich und schablonenhaft behandelte Einzelzüge erkennen lässt, die für die Auffassung in unerwarteter Weise von Bedeutung sein können.

In vokalen Werken tritt als weiteres Hilfsmittel noch das Verhältnis zum Text dazu. Vielfach, wenn auch nicht immer, deckt sich der musikalische Taktfuss mit dem poetischen Versfuss; und wenn ein Prosatext komponirt ist, kommt ein entsprechendes Verhältnis zu der Akzentuation der natürlichen Deklamation in Betracht.

Für das Erkennen der musikalischen Zeilen ist vor allem die melodische Gestaltung von Bedeutung. Die Wiederholung einer Tonfolge in ähnlicher oder veränderter Form weist meistens auf einander koordinirte Zeilen hin. In dieser Weise ist z. B. die neben dem streng regelmässigen 4-hebigen Bau nicht ungewöhnliche Gruppirung von je zwei 2-hebigen Zeilen mit darauf folgender 4-hebiger Zeile leicht von jener zu unterscheiden.

Wie die Normalform der Zeile die 4-hebige ist, so besteht die normale Periode aus vier Zeilen, und zwar abgeteilt in zwei Zeilenpaare. Doch kommen schon in Tonstücken kleineren Umfanges wesentliche Abweichungen hiervon reichlich vor, besonders in der Mittelperiode der Liedform. Ueberaus geläufig ist die Verkürzung um die Hälfte sowohl der II. als der III. Periode, so dass beide zusammen die gleiche Länge enthalten, wie die I. Periode allein für sich; diese Form wird oft fälschlich als eine "zweiteilige" Liedform bezeichnet, worunter man aber eigentlich nur eine wiederholte Periode (mit oder ohne durchgreifendere Veränderungen) verstehen sollte.

In grösseren Tonwerken erfordert die Analyse der Zeilen und Perioden nicht wenig Umsicht, unter sorgfältigem Vergleichen des gesammten motivischen Materials; vor allem aber wird die Erfahrung bestätigen, dass dazu meistens auch ein ruhiges Ausreifenlassen der empfangenen musikalischen Eindrücke gehört, ehe eine endgültig befriedigende Lösung der Aufgabe erreicht wird. Jedenfalls ist es wichtig, mit der musikalischen Bedeutung der reicheren und mannigfacheren Gestaltungen, die das Wesen der grösseren Kompositionsformen ausmachen, zuerst bei den kleineren Formen sich vertraut zu machen, wo sie allerdings in weit geringerem Maasse und in beschränkteren Verhältnissen, aber doch immer mit den besonderen Charakternüancen auftreten, die durch die jeweilige Art der Abweichung von der Normalgestaltung bedingt sind. Die 2-3-hebigen, sowie die 5-6-hebigen Zeilen trifft man neben den üblichen 4-hebigen auch in kleineren Tonstücken öfter an, als man im allgemeinen wähnen möchte; ebenfalls lernt man in denselben, wenigstens "in nuce," die verschiedenen Arten der Zusammensetzung der Perioden kennen: neben der allgemein gebräuchlichen "gepaarten" (palinodischen, z. B. $\left.\begin{matrix}4\\4\\4\\4\end{matrix}\right)$), tritt auch die "gang-artige" (stichische, z. B. $\left.\begin{matrix}4\\4\\4\end{matrix}\right)$), und die "umspannende" (mesodische, z. B. $\left.\begin{matrix}4\\2\\4\end{matrix}\right)$),

in ihren einfacheren Erscheinungsformen auf. In den aller grosszügigsten kompositorischen Gestaltungen verbirgt sich aber schliesslich nichts anderes, als eine unbegrenzte Möglichkeit von Kombinationen, Anhäufungen und Weiterführungen der genannten grundlegenden Elemente des metrischen Gefüges. Andererseits ist es überaus wichtig, durch exakte Analyse diese Seite der musikalischen Formgebung allseitig zu beleuchten, weil das Geheimnis der künstlerischen Wirkung sich nicht zum wenigsten gerade hierin erfassen lässt.

Was die Analyse der Harmoniefolgen betrifft, so ist es nach dem obigen einleuchtend, dass sie in engem Anschluss an das metrische Gefüge der Tonstücke zu erfolgen hat. Es mögen demgemäss zunächst die Schlusskadenzen der Perioden einander gegenübergestellt werden, darauf innerhalb jeder Periode die Zeilenschlüsse und schliesslich innerhalb jeder Zeile die den Taktfüssen entsprechenden Hauptklänge. In jeder dieser Kategorien lässt sich der Gang der Gefühlsbewegung, wie sie in den Harmonien vertreten ist, klar verfolgen, wenn alle diesbezüglichen Klänge auf die drei Grundharmonien: S (IV.), T (I.), D (V.) zurückgeführt werden. Vom zentralen Tonikaklang oder dessen Vertretung ausgehend, entwickelt sich die Bewegung entweder normalerweise vorwärts (D), Interesse und Spannung erregend, oder auch rückwärts (S), in beschauliche und ruhig abwartende Stimmung sich senkend. Die entgegengesetzte Bewegung (D—T oder S—T) vertritt die Wiederkehr ins normale, nüchterne. Die unvermittelte Bewegung zwischen den beiden Gegenpolen, S und D, oder deren Vertretern, erfolgt in natürlicher, selbstverständlicher Weise in der Richtung S—D, aus der abwartenden zur drängenden Stimmung, eine gewisse Fülle der Kraftentfaltung hervorrufend, insbesondere wenn sie mit der sog. "vollen" Kadenz verbunden ist (T—S—[T]—D—T). Die entgegengesetzte Bewegung, in der Richtung D—S, hat dagegen stets den Charakter des aussergewöhnlichen; sie wirkt feierlich erhaben oder humoristisch überraschend. Je nachdem wie die Art der harmonischen Bewegung die Kadenzen beherrscht oder in den einzelnen Zeilen sich entwickelt, treten die gegenseitigen Verhältnisse der verschiedenen Abschnitte der Komposition in lebendiger Weise zu Tage, so dass man die Anschwellungen, Höhepunkte und Senkungen des musikalischen Ausdrucks daraufhin leicht folgerichtig überblicken kann. So kommt auch jede Abweichung vom nüchternen normalen Gang der Harmoniefolgen in ihrer Eigenart zu entsprechender Geltung. Als letztes für die harmonische Analyse bleibt noch, die Art der "durchgehenden," die Hauptklänge durch fliessende Stimmführung mit einander verbindenden Harmonien auf ihren Charakter hin zu prüfen, insofern er durch das Verhältnis derselben zu den beiderseitigen Hauptklängen sich erhellt. Besondere Beachtung erfordern stets diejenigen Punkte, wo bei Wiederholung oder Wiedereintritt eines Motivs die harmonische Behandlung derselben irgendwelche auch nur geringe Veränderungen erfahren hat. Die Analyse hat es nicht zu verschmähen, bis in das kleinste Detail durchzudringen; durch die Summe der dabei gemachten Beobachtungen können Einblicke gewonnen werden, die die Mühe reichlich lohnen.

In welcher Weise aber die verschiedenen Abarten der drei Grundharmonien sich zu denselben verhalten, dürfte wohl als allgemein bekannt vorausgesetzt werden. Der Vollständigkeit halber mögen die Hauptarten der dabei in Frage kommenden technischen Manipulationen Erwähnung finden: 1. Umkehrung, 2. Alteration, 3. Zusatz harmoniefremder Töne, 4. Auslassung harmonieeigener Töne, 5. Vertretung durch die entsprechenden Akkorde der Paralleltonart, sowie schliesslich die fast endlosen Verkettungen aller dieser Umgestaltungen unter einander.

Aehnlich, wie die Harmonien einer Tonart unter sich, verhalten sich auch bei etwaiger Modulation die nächstverwandten Tonarten zu einander. Dabei ist die spezielle Art der Modulation in Betracht zu ziehen, die durch die verschiedenen Wege der Vermittlung veranlasst wird. Die normale, entscheidende und voll befriedigende Modulation wird durch einen gemeinsamen Akkord im S-Charakter (leitereigen oder alterirt), eingeleitet und durch

kadenzartige Harmoniefolge zum Abschluss gebracht. Geschieht die Vermittlung durch sonstige Umdeutung eines gemeinsamen Akkordes, bleibt die Modulation zunächst unentschieden, bis eine mit der S-Harmonie der neuen Tonart eingeleitete Kadenz sie zu überzeugender Wirkung weiterführt. Modulationen, die noch unvermittelter eintreten, haben schwer sich festzusetzen, und drängen weiter zu neuer Modulation ; durch mehrere derartige Modulationen nach einander verliert sich leicht das Empfinden irgendwelcher spezieller Richtung der Modulation und es verbleibt blos der allgemeine Eindruck des Modulirens überhaupt.

Durch die bei der Klarlegung des metrischen Gefüges und der Harmoniefolge gewonnenen Resultate ist das Erforschen des motivischen Zusammenhanges bedeutend erleichtert. Der Blick ist vertraut mit den festen Umrissen, in denen sich die individuelle musikalische Entwicklung abspielt. Manche einzelne, in der Harmonik und Rythmik zusammenstimmende oder einander ergänzende Beobachtungen sind gemacht worden, wodurch die entsprechenden Erscheinungen des motivischen Lebens sofort in ein klar verständliches Licht geraten.

Der motivische Zusammenhang eines Tonstückes ist oft ein viel innigerer, als es bei einer oberflächlichen Betrachtung den Anschein hat. Es ist überraschend, in wie durchdringender Weise die Einheit der künstlerischen Konzeption auf die Gestaltung auch der unscheinbareren Faktoren ihren Stempel gedrückt hat. Es gilt allerdings bei der Analyse Zeile für Zeile die einander entsprechenden rythmischen und melodischen Wendungen genau zu verfolgen und alle dabei vorkommenden Veränderungen auf ihre musikalische Wirkung und logische Veranlassung hin zu erfassen.

In rythmischer Hinsicht ist dabei folgendes in Betracht zu ziehen : 1. die Teilung oder Zusammenziehung einzelner Töne, 2. die Erweiterung oder Verkürzung der Tondauer des ganzen Motivs oder einzelner Teile desselben, 3. das Abbrechen oder Zufügen von Tongruppen, 4. das Verschieben der melodischen Tonfolge inbezug auf die rythmischen Hebungen, sodass die akzentuirten und akzentlosen Töne ihren Charakter gegenseitig vertauschen.

In melodischer Hinsicht zieht sich die Aufmerksamkeit : 1. auf die Versetzung des Motivs oder einzelner Teile desselben um irgend ein Intervall aufwärts oder abwärts, 2. auf die Umkehrung jedes einzelnen Tonschrittes oder etlicher derselben, 3. auf die Erweiterung oder Verengerung einzelner Tonschritte um eine oder mehrere Tonstufen, 4. auf die Auslassung oder Einfügung verbindender oder sonst vermittelnder Töne.

Ausser den genannten Veränderungen, denen die Motive im Verlauf der Komposition ausgesetzt sind, ist es nicht ohne Belang, auch den anfänglichen rythmischen und melodischen Charakter der Motive von vorn herein genau festzustellen. Dabei ist folgendes einzeln und ausführlich zu erläutern : 1. die Art der rythmischen Teilung der Taktfüsse und die Folge der verschieden geteilten Taktfüsse in der Zeile, 2. das Vorkommen unterschiedlicher rythmischer Sonderheiten, wie Auftakt, Synkopen und andere gelegentliche pathetische Akzente, Bindungen akzentuirter Töne mit einander, Staccato oder Pausen mitten in der Zeile, Verzierungen oder andere koloraturartige Tongänge in Melodie oder Begleitung, 3. der melodische Ambitus der Tonfolgen, 4. die Art der melodischen Linie, wie sie sich auf- oder abwärts, schritt- oder sprungweise bewegt, 5. die tonale Funktion der Haupttöne, die das melodische Gefüge zusammenhalten und durch ihre Art den Charakter der ganzen Zeile beeinflussen

Schliesslich sei noch auf spezielle Charakterisirung durch das Tempo, die dynamischen und agogischen Nüancen und die Instrumentation hingewiesen; dieselben sind vielfach durch die Notwendigkeit bedingt, rythmische, harmonische und motivische Parallelen oder Gegensätze klar hervorzuheben und stehen jedenfalls mit den verschiedenen Erscheinungs formen der genannten Elemente in innigsten Wechselbeziehungen.

Ohne sich irgendwie auf programmatische Spekulation einzulassen, lässt sich doch durch genaues Beobachten aller Einzelheiten des Tongefüges feststellen, an welchen Punkten der Komposition eine Anhäufung verschiedener elementarer Faktoren von ähnlicher, aktiver oder passiver Art sich vorfindet, und wo dagegen ein Gleichgewicht gegensätzlicher Elemente oder ein Ueberwiegen des einen oder anderen vorhanden ist. Es ist nicht zu leugnen, dass auf diesem Wege höchst beachtenswerte Anhaltspunkte für ein objektives Erfassen der im Tonstück sich abspiegelnden Gefühlsbewegung, sowie für eine demgemässe künstlerische Wiedergabe zu erringen sind.

An Vokalkompositionen und mit Ueberschriften versehenen Instrumentalstücken lassen sich überdies auch interessante Parallelen zwischen dem angegebenen gedanklichen Inhalt und den vom Tonsetzer angewendeten musikalischen Ausdrucksmitteln ziehen. Es liegt dabei die Versuchung nahe, auf Grund der so gewonnenen Routine auch die sogenannte "absolute" Musik ähnlichen Untersuchungen zu unterziehen, und so wäre man wieder glücklich an der Grenze der längst verpönten "Erklärungen" der Tonwerke angelangt. Diese Grenze gegen übergrosse Zudringlichkeit zu behaupten, bleibt den Psychologen und Aesthetikern unbenommen. Indessen wird es doch niemand verargt sein können, seine Phantasiegebilde durch das Studium von Musikwerken befruchten zu lassen, wenn man nur ehrlich die gezogenen Parallelen als Erzeugnis der eigenen subjektiven Schöpferkraft vorhält. Wenn dieselben an sich poëtisch-künstlerischen Gehalt besitzen und im übrigen lückenlos und konsequent sich an das musikalisch gegebene halten, können sie einen relativen Wert erlangen, als Hilfsmittel zur Erschliessung des rein musikalischen Zusammenhanges der Komposition, und der ausführenden Kunst somit als Anregung gute Dienste leisten.

Indem aber dergleichen spekulative Ergüsse stets nur subjektiven und relativen Wert beanspruchen dürfen, kann dagegen die als Untergrund derselben zu leistende Analyse wenigstens zum grössten Teile in objektiv gültiger Weise ausgearbeitet werden. So gehandhabt dürfte sie sich zu einem wertvollen Mittel im musikalischen Unterricht entwickeln, und zwar nicht nur auf dem Gebiete der schaffenden und ausführenden Kunst, sondern auch zur Beförderung des echten Kunstverständnisses und künstlerischen Geniessens. Einige Winke für die praktische Ausführung einer zweckmässigen Analyse zu geben, hat die vorliegende Erörterung anzustreben versucht.

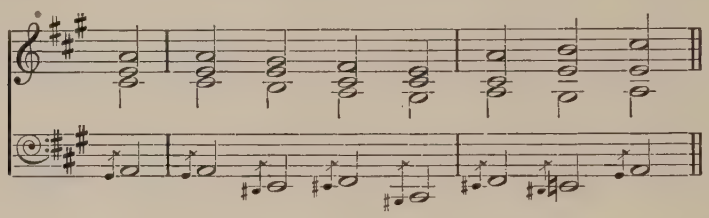
The Interpretation of Musical Ornaments.

By J. A. FULLER MAITLAND, M.A., F.S.A., Borwick Hall, Carnforth, Lancashire. Late musical critic to "The Times." Member of the "English Committee" of the Int. Mus. Society.

(For abstract, see p. 64.)

The revival of public interest in the music of old times is of course a most healthy sign of musical development; and we may justly claim to have the music presented to us with what approximation may be possible to the conditions of its original performance. Now that the keyed instruments which preceded the pianoforte are occasionally to be heard in concerts, it is far more desirable than it was that we should ascertain as fully as possible what was the meaning which the composers of different schools attached to the signs for the ornamental passages on which so much of their effect depended. Why, it may be asked, did they not write out their ornaments in full, as they wished them to be performed? There are several reasons for this, one of the most obvious being the labour to the transcriber; another was the not unnatural wish to guard the art of music and the profession of teacher by some small "mysteries of the craft" which only a proficient could explain after he had been definitely initiated into the musical profession. There is a yet more powerful reason in this fact, that the practice of the composers ran, as it always does, far ahead of the theoretical science which could explain certain dissonances that were obviously delightful to the hearer and interesting to the executant. These dissonances, upon which the music seems naturally to dwell, were not referable to any harmonic scheme as then understood, and it was felt to be better to express by a conventional sign the fact that they stood outside the harmonic scheme. This is especially true with regard to the most important ornament of all, and the one which is most generally misunderstood in the present day, the "appoggiatura," to which I must direct your attention more closely later on. The other signs for ornaments, from the single or double diagonal lines above the notes used by the Elizabethan Virginal composers, to the crowd of marks used by the French and German writers immediately before Bach, are not really difficult to explain, and at each period we are happily provided with a guide on the subject in some treatise or other by a contemporary of the composers in whose works the marks occur. Unfortunately, we are left without such a guide in the earliest signs I have mentioned, but there seems to be no doubt that the double strokes indicate either a mordent or a "pralltriller"—probably the former—and that the single stroke stands for an appoggiatura—single or double—coming from below the principal note. One of the chief difficulties in regard to ornaments is that at different periods people have used the technical terms in different senses. It is stated by some authorities, though on what grounds I do not know, that the word "mordent" was at one time used for what is generally called the "pralltriller"—that is, of an ornament in which the auxiliary note is above the principal. Of course all the recognized writers on the subject apply the word "mordent" to the sign with a little vertical stroke differentiating it from the sign for the "pralltriller." Happily all the existing treatises were most ably summarised by Dannreuther in his "Primer of Ornamentation," and it is not necessary to dwell at length on the interpretation of these older signs, since in this book it is made fully clear what they all mean. It is in the case of the appoggiatura that the greatest confusion reigns, and it is the more curious that it should be so, since of all the ornaments this one has lingered

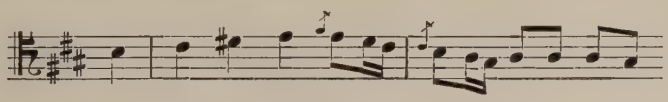
longest in practical music, and the difference between a correct and an incorrect performance of it is enormous. Its conventional sign is of course a small note preceding one of the ordinary size. The "acciaccatura," represented by a small note with a stroke through it, has an assured place in notation, for the thing which it expresses could not possibly be expressed without it. The "crushing" of a note into the chord it precedes is one of the most obvious of ornamental devices, and one of the few on which little difference of opinion can arise. But very often editors and publishers have not been sufficiently careful to distinguish between the small note with a stroke through it and the small note without a stroke, so that many editions of the classics exist in which it is almost impossible to tell which ornament of the two is meant till we refer to the original or to some facsimile reprint. The "acciaccatura" remained in use in England in one very odd way, and I am told that it may still occasionally be heard in country churches. The desire of overcoming the lack of rhythmic definiteness inherent in the organ led to the indication of the starting-point of a chord by the introduction of the note immediately below the bass note as an acciaccatura, so that one used to hear effects like this:—



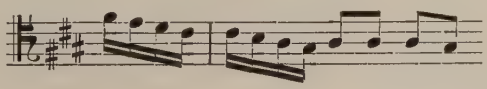
If the study of ornaments and their interpretation were only in order to restore the practical performance of the older music, it could well be left to a few specialists who might be trusted to preserve the tradition; but as Mr. Dannreuther well says in his preface to the book I have mentioned, "Several of the ornaments occur in daily practice, and the entire number cannot be ignored, were it only for the fact that Sebastian Bach makes extensive use of so many." It is not only because of Bach's supreme position in music that this is said, but because it is precisely in Bach's music that modern editors and interpreters have, as I think, strayed farthest from the composer's intentions.* The student of Bach meets at a very early stage of his studies with a number of apparently contradictory ways of expressing these ornaments, which now are written out in full, now expressed by the conventional signs, and sometimes implied, not expressed at all. It has been suggested by Spitta that Bach's practice in this connection differed according to the class of performers for whom he was writing. In his church cantatas, for the most part, the recitatives close with the written notes exactly as they are to be sung; in some exceptional cases the usual convention has to be observed and the cadence performed as if it were in Handel, the last note but one being written as if it were identical with the last note, though it is evident that the upper note is to be taken there. Even here his practice is not uniform, nor does he always make things clear even to the church singers. But as a rule he does, and in writing for the secular singers

* Since this paper was read, I have seen a recent finely-printed selection of arias from Bach's church cantatas, published by an eminent German firm, in which every one of the ornaments is wrongly interpreted, and in the very number of the "Musical Times" in which this paper was first printed, there appears, in a preface to a new edition of the St. Matthew Passion, a solution of a famous problem for which there is no sort of documentary evidence.

and players he uses the signs which they would most readily understand. But yet the ordinary appoggiatura is used in the conventional way throughout both sacred and secular works, and it is this which has puzzled so many well-meaning editors, who have as yet hit upon no regular method of interpreting its value. It can hardly be denied that the best possible authority on the practice of Bach's own time is Daniel Gottlob Türk, although his "Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende, mit kritischen Anmerkungen" did not appear until 1789, nearly forty years after Bach's death. Carl Philipp Emanuel Bach stood too near to his father's time to explain quite unmistakably the signs which were in ordinary use in his day, since every one understood them; but Türk embodies the practice of Bach's time with that of later composers, and gives us the clearest idea of what was in common use a little while before him. His account of the long appoggiatura, or long "Vorschlag," is admirably clear, although Dannreuther is right when he says that Türk's explanations "cannot be strictly applied to compositions anterior to the time of C. P. E. Bach." The long Vorschlag consists of a small note placed before a large one, and generally of the next lower denomination than the principal note, *i.e.*, minim before a semibreve, quaver before a crotchet, &c. The undisputed fact that this ornament occupies half the time of the principal note has led some later writers to suppose that the apparent value of the small note is in all cases to be deducted from the principal note, so that a "Vorschlag" or appoggiatura which represents a quaver before a minim will be of shorter duration than one which represents a crotchet in the same position. These modern interpreters leave out of account the all-important use of the appoggiatura before dotted notes, for Türk's rule is quite clear that in that case the small note robs the principal note of two-thirds of its value, so that whether in triple or duple time the principal note has to be contented with only one-third of its nominal value. This use of the "Vorschlag" is ignored by almost all modern editors and interpreters, yet there are many cases in Bach's works where the strict interpretation according to Türk's rule would give a great additional grace to the music, and in all cases it would remove from it that jerky impression which is undoubtedly produced when the sign is ignored or interpreted according to the apparent value of the auxiliary note. The commonest form in which the appoggiatura occurs is in a group consisting of a quaver followed by two semiquavers and preceded by a little semiquaver. A great many musicians know that when this occurs it is to be played as a group of four even semiquavers, with a slight stress on the first of the group. There can be no doubt at all that in Boccherini's Violoncello sonata in A, a well-known passage in the Allegro which stands in the ordinary printed editions as

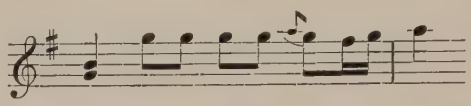


should really be played with a long appoggiatura as

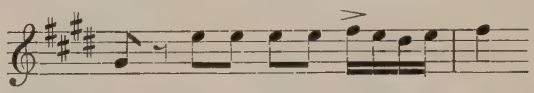


The error here is of course due to the misprint of the appoggiatura as if it were an acciaccatura. A curious thing occurs as late as the overture to Rossini's

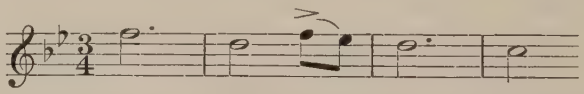
"Barbiere di Siviglia," where a similar group of notes on its first occurrence is printed in the orchestral parts in the conventional manner as a small semiquaver before a group consisting of a quaver and two semiquavers:—



but at the second occurrence of the phrase the same group is written out in the way in which we should write it in the present day:—



I have been told, by no less eminent an authority than the late W. S. Rockstro, that in his time it was universally understood that the groups were to be played exactly in the same way, and that the conventional notation was simply adopted in the first instance as a kind of acknowledgment of the obvious fact that the appoggiatura note made an unpermitted discord if it were taken as a real note. The fact that Casals is accustomed to play the passage quoted from Boccherini with the short appoggiatura at its first occurrence and with the long one at the second, may indicate that he uses some edition in which the convention just referred to is embodied. Rockstro used to maintain, too, that the custom of writing the appoggiatura in this conventional way went on to much later days than one would think; and that Chopin's Prelude in B flat should be played with a long appoggiatura, thus:—



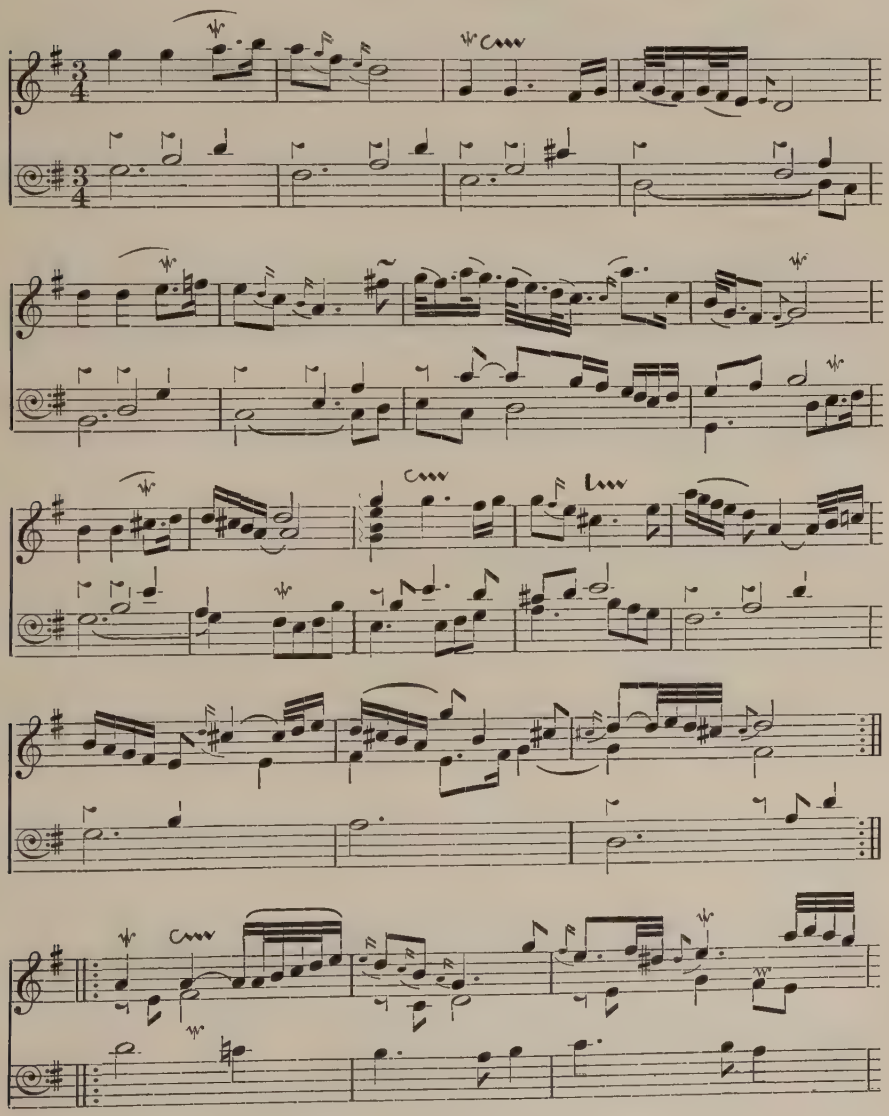
One would not like to force this interpretation upon modern pianists, but if editors and others would approach the older music without their present conviction that the written note is to be interpreted as it would be in the present day, we should get a far more flowing effect in many things by Bach and other masters. There is a not uncommon objection to this traditional method of interpretation, based on the curious progressions that sometimes result, or where there are two appoggiaturas at once. For example, in the very difficult number in the St. Matthew Passion, the duet and chorus "So ist mein Jesus nun gefangen" (My Saviour Jesus now is taken), some of the appoggiaturas, if interpreted according to Türk's rule, do undoubtedly give very curious progressions, and it has therefore become customary to give them in a kind of compromise between the long and short "Vorschläge," sometimes allowing them no more than the length of an acciaccatura. Now, to say nothing of the ugly, jerky effect that this produces, can anyone who realises the wonderful effect of the quiet solo voices contrasted with the exclamations of the choir hesitate to prefer an interpretation which makes for greater smoothness? If we desire to defend this interpretation, we must remember that the appoggiatura notes are entirely free from harmonic rules, and it did not really matter in the time of Bach whether such notes made even consecutive fifths with some other parts or not.* The application of this same rule to thousands of other instances

* The introduction of a syncopated movement into the phrase referred to (see "Musical Times," October, 1911, pp. 644, 5) is quite unauthorized.

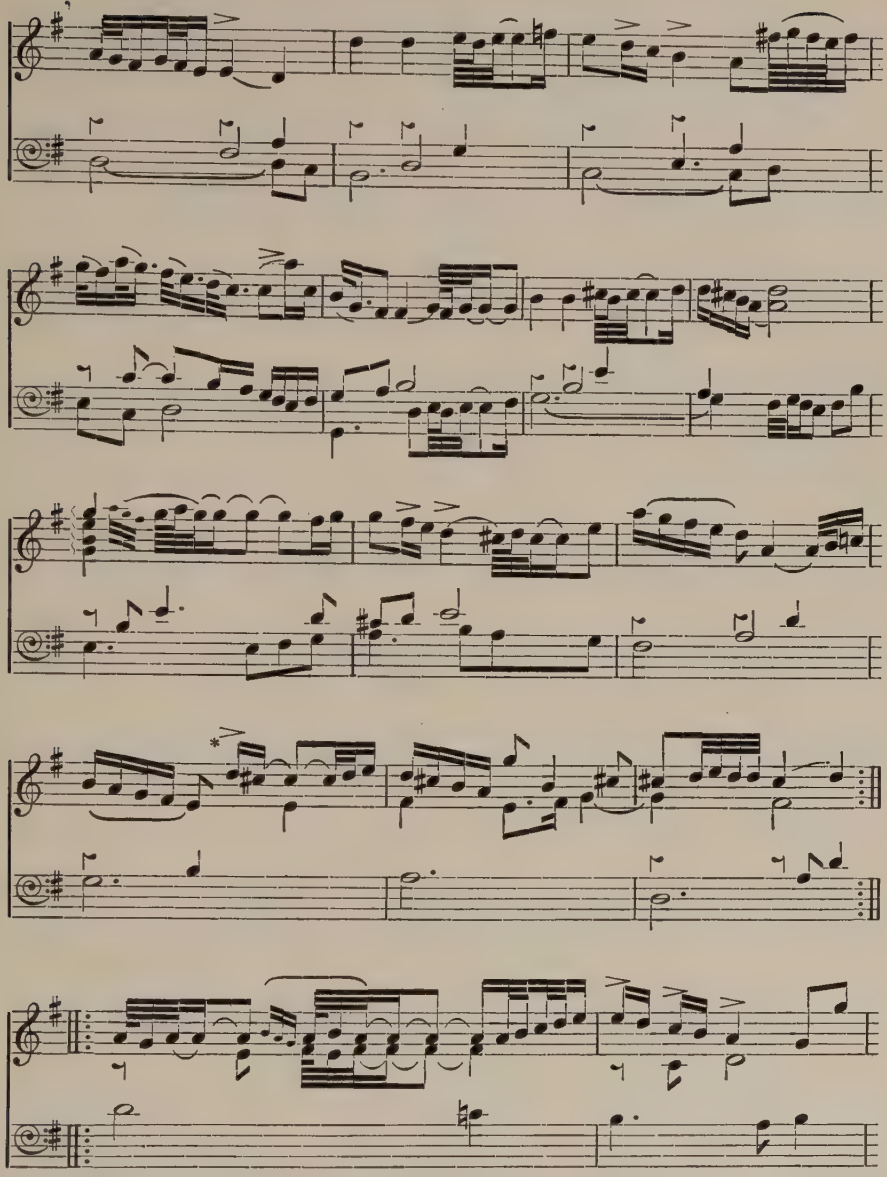
is a fascinating employment for the lovers of Bach, and it is one which may be recommended very specially to conductors and editors. I once had a talk to Dannreuther about the ornaments in the aria of Bach's "Goldberg" Variations, in which he had hesitated to apply Türk's rule in its full meaning. When I played him the aria in accordance with that rule, he was so struck that he suggested bringing out a new edition of the Variations in order to explain in great detail how the air was to be played.

The usual text of the aria and the interpretation according to Türk's rule are given below.

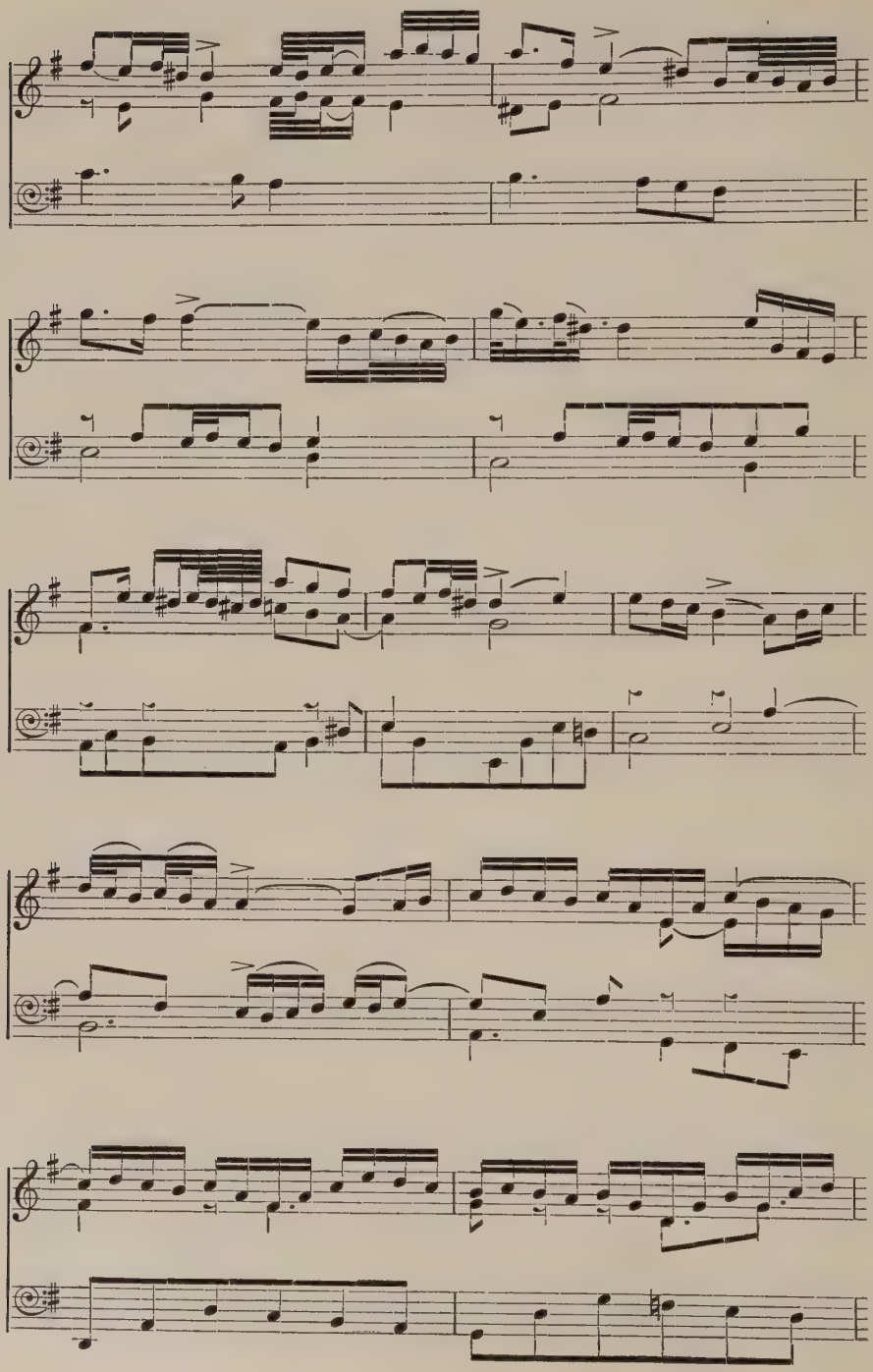
Aria con Variazioni.

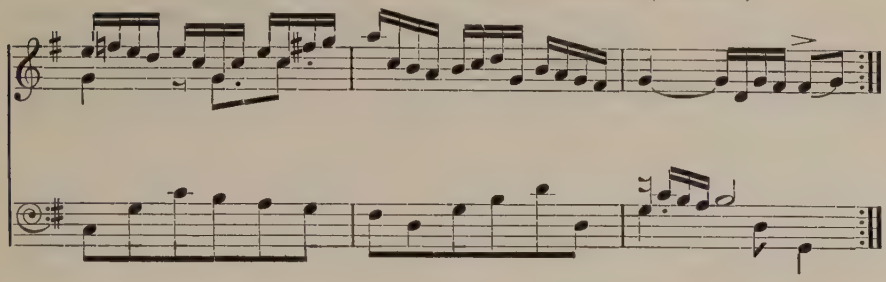


The Aria according to Türk's System of Interpretation.



* In this instance the strict interpretation of Türk's rule has been modified as, according to the letter of that rule, the C sharp would bear the strong accent on the third beat of the bar, and the point of the appoggiatura would be lost. The above reading may be justified by the assumption that the demisemiquaver C sharp, to which the crotchet is tied, is regarded as too short to bear the stress, of which examples are to be found in bars five and six of the second part of the aria, where the crotchet, tied to a semiquaver, loses virtually its entire value to the appoggiatura before it.





I do not wish to enforce my own opinions, or those of my masters and friends, upon modern students, but only to beg the moderns to compare the effect of the two interpretations, and to see if they do not agree with me that the conventional way (putting aside its high historical authority) is not also the most effective in the true sense.

Nouveau Systeme de Notation Musicale.

By ANGEL MENCHACA, 183, Avenida Montes de Oca, Buenos Aires, Argentine Republic. Inventor.

(For English abstract, see p. 65.)

RÉSUMÉ.—Avantages du nouveau système. 1. Il établit un alphabet de douze notes, comme l'exige l'art musical qui a pour base douze sons.—2. Il emploie beaucoup moins de signes ; il supprime la portée (pentagramme), les lignes supplémentaires, les espaces, les sept clefs ; les dièses, les bémols et bécarres simples ou doubles ; les octaves pointées ; les liaisons ; le point, le double, le triple, le quadruple point ; les indications de mesure et presque toute la série d'indications relatives aux mouvements.—3. Il s'écrit sur une seule ligne, ce qui réduit à deux les trente et quelques positions du système actuellement usité et ce qui facilite considérablement la lecture.—4. Il donne aux éléments constitutifs de la musique des types unitaires qui servent de mesure et de termes de comparaison invariables.—5. Le nom, la hauteur et la durée de tous les sons s'expriment de manière fixe, sans le secours de signes auxiliaires indépendants.—6. Il divise l'échelle générale en douzaines ce qui permet de déterminer la position de n'importe quelle note rapidement et avec précision.—7. La notation est une et exactement identique pour toutes les voix et pour tous les instruments, ce qui évite la confusion qui exige aujourd'hui l'emploi de différentes clefs.—8. Disparition de toute difficulté pour la transposition d'un ton dans un autre.—9. Les intervalles sont toujours justes et suppriment le tableau compliqué des intervalles chromatiques et diatoniques; majeures et mineures, etc., etc.—10. La précision et la clarté dans la manière de compter les intervalles, réduit à des termes fixes la formation des accords et simplifie considérablement l'étude de l'harmonie et de la composition.—11. Toutes les échelles du système actuel (dont certaines, qui sont pourtant les mêmes ont des noms et des armatures differentes) se réduisent à trois séries, dont la structure est subordonnée à trois formules invariables et très simples.—12. Toutes les mesures sont remplacées par l'unique mesure de temps qui est le véritable élément générateur du rythme et des mouvements.—13. Suppression de la division monotone, routinière et inutile des compositions musicales en petites fractions d'égale durée; établissement de règles de ponctuation et d'accentuation rationnelles qui permet de fixer les contours de la phrase mélodique comme cela existe pour le langage écrit.—14. Disparition des interprétations douteuses des mouvements, par l'attribution des durées réelles à tous les sons.

Le système musical Menchaca est un organisme complet, sans le moindre rapport avec les systèmes connus jusqu'à ce jour : c'est une création artistique originale, sur des bases scientifiques entièrement nouvelles, exactement adaptées à la nature humaine. Abolissant complètement les théories erronées et la graphique compliquée de la séculaire portée (pentagramme), il ouvre les plus vastes horizons sur l'étude de la musique, qui est la branche la plus étendue parmi les beaux-arts ; il met à la disposition des compositeurs des moyens plus larges, plus simples, plus souples et plus précis pour l'expression de leurs conceptions mélodiques et harmoniques.

Ce système, entièrement original, établit pour la première fois les trois conditions qui déterminent le son : le nombre, la gravité et la durée, auxquels correspondent trois éléments graphiques :

La figure

qui représente les sons d'une manière fixe et invariable, suivant la direction de son sommet ;

La perpendiculaire courte | , ou longue | qui exprime la gravité du son, la douzaine à laquelle il appartient, la place qu'il occupe dans l'échelle générale.

Le point • qui détermine la durée.

Unités.

Ce système repose sur trois unités essentielles qui n'ont jamais été employées ni même connues jusqu'à ce jour.

1. Unité graphique : un seul signe pour tous les sons, facilitant la lecture sans fatigue pour la mémoire.

2. Unité de durée : la seconde, qui permet, avec ses multiples et sous-multiples, d'exprimer et de mesurer n'importe quelle fraction de temps, simplifie la théorie et réduit pratiquement toutes les mesures à une seule, avec l'unique mesure unitaire, établissant à la fois l'origine véritable du mouvement et du rythme, comme effet de la combinaison des durées et des accents.

3. Unité d'intervalle qui constate scientifiquement les différences de gravité entre un son et un autre, donne les formules intervallaires inaltérables des accords et ramène à des limites exactes l'étude de l'harmonie.

Alphabet musical.

Le nouveau système a pour base une conception toute nouvelle : l'alphabet musical, c'est-à-dire l'ensemble des douze éléments acoustiques simples, des douze sons fondamentaux constituant la source inépuisable des combinaisons musicales. Ces douze sons sont tous également naturels, indépendants, ayant une physionomie propre, et on leur donne, pour les distinguer, un nom et une représentation graphique invariables. Cette première base, indispensable à tout système d'écriture scientifique supprime les dièses, bémols et bécarres simples et doubles qui n'existent pas dans la nature et qui, loin de la rendre intelligible, la travestissent et la rendent incompréhensible.

Les dièses et les bémols sont, parmi toutes les théories et écritures musicales connues, les plus fâcheusement conventionnels.

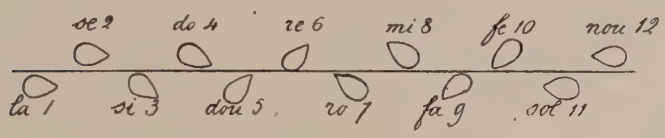
Qu'on le sache bien : les sons ne s'élèvent pas, pas plus que ne s'abaissent des tons, demi-tons, quarts de tons ou neuvièmes de tons ; d'abord, parce que chaque son est ou n'est pas—il a une existence physique qui ne peut se modifier. Si ses vibrations augmentent ou diminuent en nombre ou en amplitude, ce n est plus le même son, mais un autre son, absolument différent du précédent. Une mélodie, un chant quelconque, ne se produit que par la juxtaposition de sons indépendants qui se succédent avec plus ou moins de rapidité, de même que les vues d'un film cinématographique, pleines de vie et de mouvement ne sont que l'effet d'une succession rapide d'images isolées.

Le système Menchaca a résolu le problème de l'unité graphique. Il emploie ce seul signe—

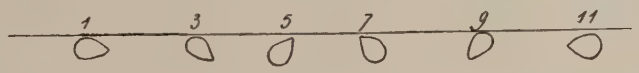
qui a la propriété d'être un et multiple à la fois en ce que, tournant sur lui-même, il change la direction de sa pointe et prend diverses positions dont les differences sont très faciles à distinguer. Ce signe placé dans deux rangs au-dessus ou au-dessous d'une seule ligne, suffit à représenter de manière fixe et permanente les douze sons constitutifs de l'art musical et supprime par conséquent la portee (pentagramme) ainsi que les lignes et espaces supplémentaires.

Et si nous donnons un nom à chaque son pour le désigner et le reconnaître, voilà formé l'Alphabet musical.

Alphabet Musical.



L'alphabet musical, ou les douze signes qui représentent les sons musicaux, est formé par deux rangs, l'un inférieur ou impair :



l'autre supérieur ou pair :

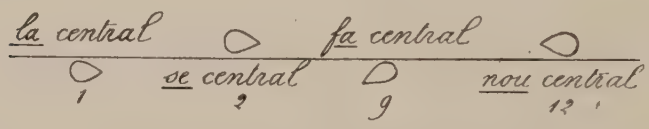
Échelle générale.

Cette douzaine de sons ne suffit pas. L'art musical exige d'autres successions similaires, ascendantes ou descendantes, c'est-à-dire de plus en plus aiguës ou de plus en plus graves.

Le nouveau système classe et dénomme chacune de ces douzaines :— remarquez qu'il ne s'agit pas d'octaves. Ces douzaines, au nombre de neuf, constituent l'échelle générale. Elles se distinguent par une perpendiculaire qui représente la gravité du son, suivant qu'elle est de la longueur du plus grand diamètre du signe ou du double de cette longueur, dirigée vers le haut au vers le bas, placée à droite ou à gauche de la figure. En partant de la plus grave, les douzaines se dénomment ainsi : sous profonde, profonde, grave, basse, centrale, haute, brilliante, aiguë et suraiguë.

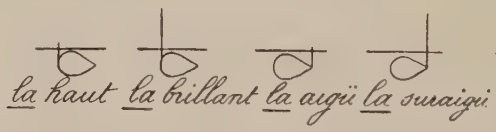
Les notes de la douzaine centrale n'entraînent aucune modification.

Exemple :



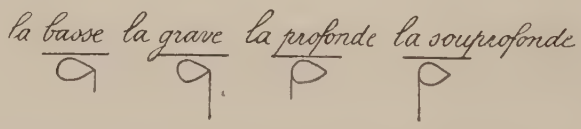
Celles qui appartiennent aux douzaines ascendantes comportent une perpendiculaire dirigée vers le haut.

Exemple :



Dans les douzaines descendantes la perpendiculaire se trace en sens inverse.

Exemple :



Cela permet de déterminer de manière très exacte la hauteur ou la gravité de n'importe quel son dans des limites plus étendues que celles dont l'art musical peut avoir besoin, sans le secours de clefs. La suppression des clefs a l'inappréciable avantage d'unifier la notation c'est-à-dire de la rendre exactement pareille pour les deux mains à l'orgue ou au piano et aussi pour toutes les voix et tous les instruments.

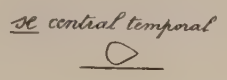
On peut juger par cela seul quelles énormes difficultés de lecture, quels efforts de travail on épargne avec le nouveau système, aux exécutants, compositeurs et chefs d'orchestre !

Durée.

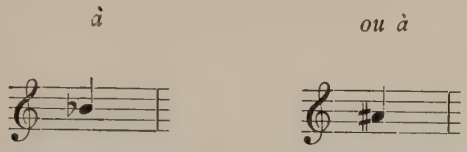
Le point est l'élément graphique qui exprime la durée du son et la seconde l'unité qui sert de base pour la mesure de toutes les durées.

Les notes non marquées d'un point durent une seconde, un temps, et par cela même prennent le nom de temporales.

Exemple :



Ce qui, dans le système de la portée (pentagramme) équivaut;



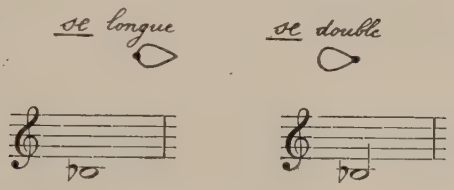
Si ♭ troisième ligne de la portée, clef de sol en seconde ligne, noire ou seminime ; ou

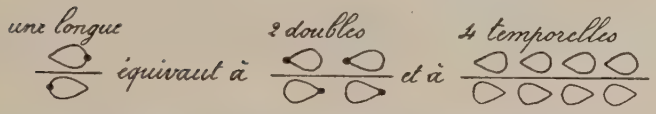
La diese second espace de la portée, clef de sol en seconde ligne, noire ou seminime.

Notez que ces noires n'ont en réalité aucune durée propre, si elle n'est indiquée par une notation métronomique.

Il y a deux multiples : longue et double.

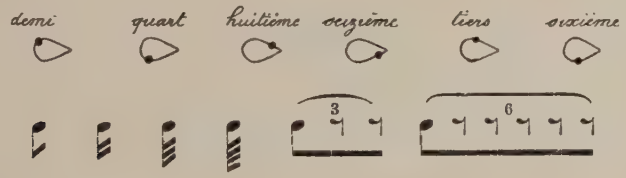
Exemple :





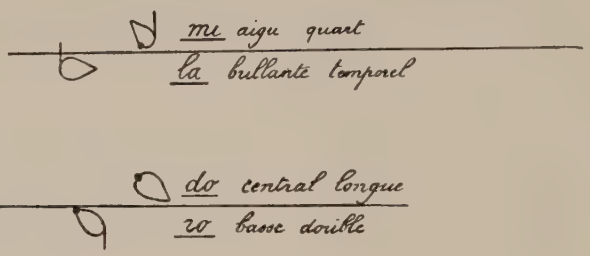
Et six sous-multiples, dont les noms expriment la valeur :

Exemple :



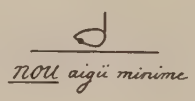
Pour désigner n'importe quelle note on doit exprimer les trois conditions dans l'ordre établi : nom, hauteur, durée.

Exemple :

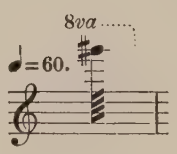


Comparez la précision, la clarté, la simplicité, pour le même note, du système Menchaca avec le système de la portée (pentagramme).

Système Menchaca :



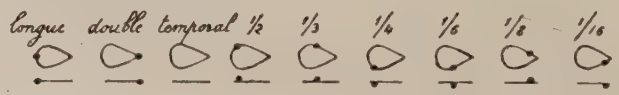
Système de la portée :



Troisième sol dièse au-dessus de la portée, clef de sol en seconde ligne, quadruple croche, noire égal 60.

Le silence est représenté par une petite ligne horizontale et la position du point détermine sa durée.

Exemple : Silence de



Intervalles.

La théorie intervallaire est entièrement nouvelle et avant tout scientifique. Elle enseigne et démontre :

Que l'intervalle n'est pas une distance entre un son et un autre, mais une différence de gravité, de nombre et d'amplitude de vibrations.

Que les intervalles sont toujours exacts et constitués précisément par l'ensemble de sons possibles qui sont latents, et pour ainsi dire en puissance, entre les douze sons qui forment l'échelle soumise à la loi d'harmonie successive réclamée par la conformation physiologique de nos organes percepteurs.

Que les intervalles étant en réalité le néant, le vide intermédiaire, la passivité de sons non créés parce qu'inutiles, ils ne peuvent être ni harmoniques, ni mélodiques, ni diatoniques, ni chromatiques, ni susceptibles d'être augmentés ou diminués en majeures ou mineures.

Je n'ai pas pu m'expliquer comment, jusqu'à ce jour, on n'a jamais vu qu'une 2me, 3me, 4me, 7me, etc., cesse d'être ce qu'elle est, si on l'augmente ou la diminue.

Si l'on objecte que les termes de majeure, mineure, augmenté, diminué, sont conventionnels, je dis qu'il est incorrect, impropre, contradictoire, et même d'une lamentable pauvreté d'expression d'employer comme termes conventionnels, des mots d'une signification très nette dans le langage usuel, et pis encore, dans une science que sa précision fait qualifier d'exacte.

Le nouveau système crée l'unité d'intervalle, c'est-à-dire la différence de gravité entre deux sons immédiatement voisins dans l'échelle. En réalité il n'y a pas deux intervalles égaux, parce que à mesure que les sons deviennent plus aigus l'amplitude de leurs vibrations diminue tandis que leur nombre augmente. Mais pour faciliter le calcul, dans l'étude de l'harmonie, de la composition ou de l'entonométrie (solfège chante) le degré—improprement appelé demi-ton—représente une valeur typique, uniforme, de véritable équivalence pour l'oreille, et d'ailleurs la diminution d'amplitude du son se trouve compensée par une plus grande rapidité vibratoire, et *vice versâ*. Entre la et sé il y a un degré, entre la et si, deux degrés, entre la et do trois degrés, etc. Cette théorie intervallaire, entièrement nouvelle, est basée sur la nature. Ce n'est pas autre chose que la réalité mise en évidence. Les intervalles sont toujours exacts, d'un nombre fixe de degrés. Tout accord, tout assemblage de sons, aura toujours des relations intervallaires identiques, quelle que puisse être la tonalité dans laquelle il se produit. C'en est fini désormais avec l'inextricable tableau des intervalles, des majeures, mineures, augmentées, diminuées, superaugmentées, sous-diminuées, diatoniques, chromatiques, harmoniques, mélodiques et nulles!

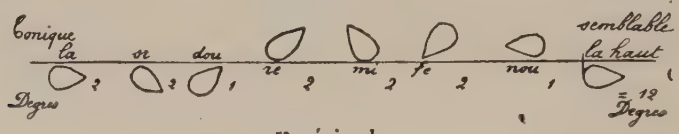
Tonalité.

La théorie des tonalités est aussi claire, aussi limpide que possible, sans qu'il soit nécessaire, pour la mettre en œuvre, de l'encombrant attirail de sept clefs renforcées de sept bémols et de sept dièses, simples ou doubles. La tonalité est une pure abstraction : c'est la gravité ou la hauteur moyenne d'une succession de sons. Toutes les tonalités procèdent de l'échelle générale, improprement appelée chromatique. Chaque son sert de point de départ pour la formation d'une tonalité. Il y a donc uniquement douze tonalités. Ces tonalités, selon l'ordre de succession des sons qui les forment, ont jusqu'à présent trois modalités différentes, soit des séries, qui se distinguent par leur ordre numérique et remplacent les "échelles ou gammes diatoniques majeures, les mineures harmoniques et les mineures mélodiques."

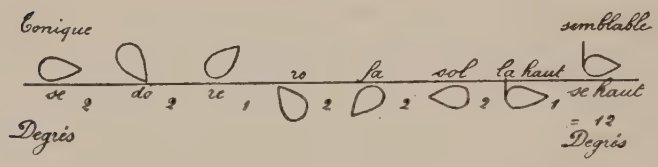
Les séries ont huit sons, commencent dans la tonique, finissent à la semblable ou tonique de la douzaine qui suit immédiatement et ses intervalles comprennent douze degrés.

Les premières séries se forment avec trois notes d'un rang, quatre de l'autre et la semblable.

Exemple : 1re série de *la*.

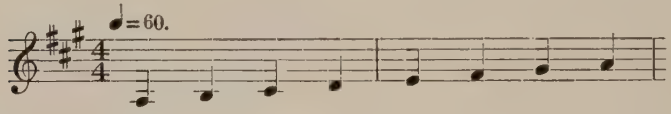


1re série de *se*.

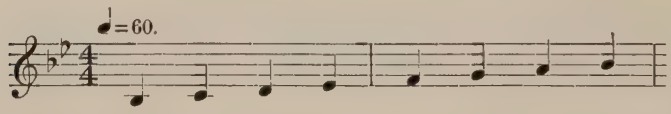


Système de la portée (pentagramme).

Echelle diatonique de *la* majeur :

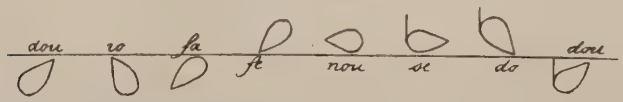


Echelle diatonique de *si* bémol majeur :



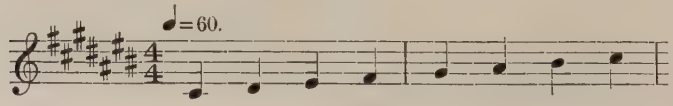
Autre exemple : Système Menchaca :

1er de *dou*.



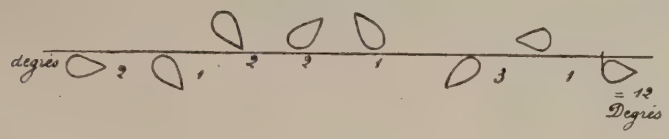
Système de la portée (pentagramme).

Echelle diatonique de *do* dièse majeur :

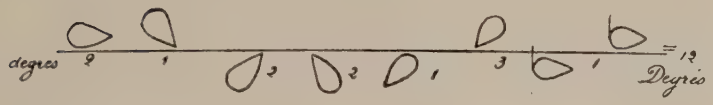


Les deuxièmes séries se forment avec deux notes d'un rang, trois de l'autre, une du premier, un intervalle de trois degrés et la semblable.

Exemple : 2e série de *la*.

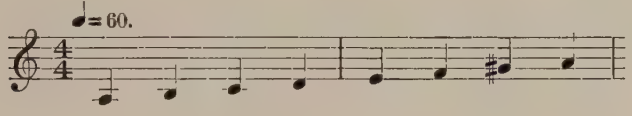


2e série de *se*.

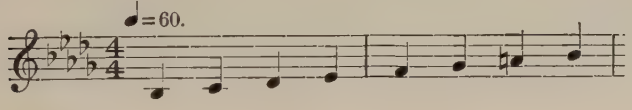


Systéme de la portée (pentagramme).

Echelle diatonique de *la* mineur harmonique :

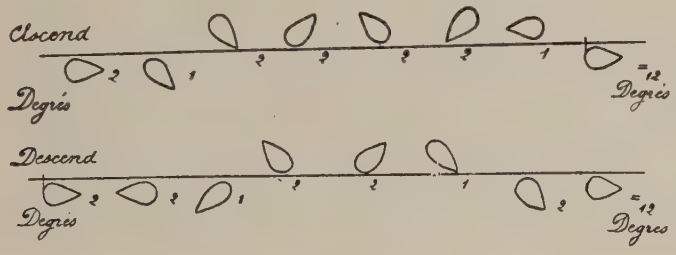


Echelle diatonique de *si* bémol mineur harmonique :

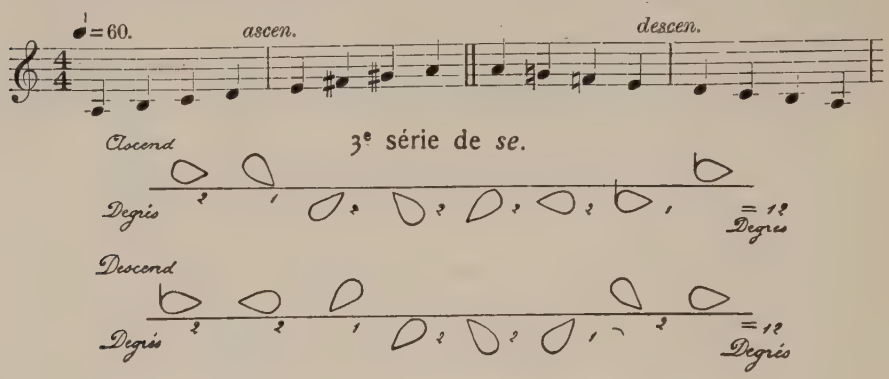


Les troisièmes séries se forment avec deux notes d'un rang, cinq de l'autre et la semblable, montant et descendant trois, trois et deux.

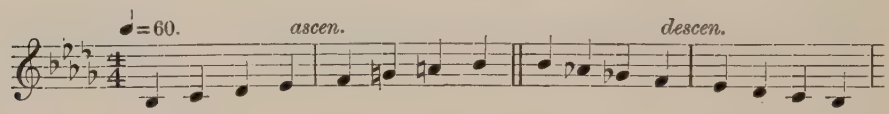
Exemple : 3e série de *la*.



Système de la portée (pentagramme).
Echelle diatonique de *la* bémol mineur mélodique :



Echelle diatonique de si bémol mineur mélodique :



L'énonciation des tonalités se simplifie de manière notable. Au lieu de : échelle diatonique de mi bémol (ou ré dièse) majeur, on dit : 1re de ro ; au lieu de : "échelle diatonique de fa dièse (ou sol bémol mineur, harmonique ou mélodique)," on dit : 2e ou 3e de fé.

Les 48 échelles du système de la portée (pentagramme) rendus si difficiles par les différents emplois des dièses et bémols dans la clef, se trouvent réduites aux 36 séries qui existent réellement, trois pour chaque tonalité, et il s'en dégage des règles très claires que même les enfants en bas âge peuvent apprendre en une seule leçon.

Mouvement.

Le mouvement—la plus grande force d'extériorisation, celle qui caractérise le mieux l'expression des sentiments ou états d'âme dans l'art musical—n'est autre chose, scientifiquement, que le produit de la combinaison de la durée des sons. Jusqu'à ce jour on a commis la lourde erreur de prendre l'effet pour la cause, de subordonner les durées au mouvement par l'indication de termes vagues : adagio, andante, presto, etc., mettant ainsi en contradiction la théorie et la pratique. Par exemple, une blanche vaut quatre croches et logiquement un morceau écrit avec ces dernières devrait être quatre fois plus rapide qu'écrit avec les blanches. Cependant si les blanches se réglent par un presto et les croches par un lento, les premières dureront moins que les secondes. Le métronome lui-même ne parvient pas à supprimer la difficulté, parce qu'il n'a pas comme régulateur une unité de durée.*

---

* Voir la neuvième leçon de mon traité "Nouveau système théorique et graphique de la musique."

Mon système supprime, comme inutile et antiscientifique, toute la nomenclature des mouvements, car ces termes "largo, andante, andantino, allegro, moderato, etc.," sont des vocables sans précision, sujets à interpretation, dont la valeur diffère suivant le tempérament particulier de chacun. Les mouvements sont un effet des durées et leur loi invariable est qu'ils sont d'autant plus lents ou d'autant plus rapides que les sons sont plus larges ou plus brefs. Qu'on donne à chaque son la durée qui lui correspond et le mouvement naîtra tout seul. Les indications ne sont admissibles qu'en ce qui concerne la couleur, l'expression, laissant toute latitude à l'interprète de manifester son goût, son style personnel, mais le mouvement doit être précisément celui que l'auteur a voulu établir.

Rythme.

Le rythme est la réglèmentation, la symétrie du mouvement. Dans les mouvements désordonnés il n'y a pas de rythme : il apparaît dès que ces mouvements se plient aux règles harmoniques. Le rythme est au mouvement ce qu'est l'ornement à la ligne.

Le rythme en général existe en dehors de la musique, mais la musique ne saurait exister sans le rythme.

Le rythme pourrait s'exprimer graphiquement par des combinaisons de lignes, suivant des formes connues ou complètement capricieuses qui seraient comme une vague esquisse de l'âme secrète de la musique.

De même qu'il peut concevoir des airs nouveaux, l'artiste, le compositeur inspiré, peut créer des rythmes nouveaux. Le rythme caractérise l'idée mélodique, il est comme le nerf de la sonodiction (dire avec le son) ; il lui donne de l'élégance, de la force de la légèrete ; il la rend vive, gaie ou volupteuse.

La durée diverse des sons engendre les mouvements; le rythme les règle et les accentue.

Mesure.

La mesure est la mensuration exacte du temps, c'est-à-dire de la durée des sons musicaux. Battre la mesure c'est donner à chaque note la valeur quantitative qui lui correspond.

Rousseau a remené à trois toutes les mesures connues : deux, trois et quatre temps. Mon système est plus simple encore : il les remplace toutes par l'unique mesure de l'unité de temps : la seconde.

Prenons, par exemple, une phrase musicale de douze temps : avec le système de la portée (pentagramme), elle peut se diviser en trois mesures de quatre temps, en quatre de trois temps, en six de deux temps, en deux de six temps. Avec mon système on arrive au même résultat en mesurant seulement l'unité, ce qui supprime toutes les inutiles divisions en fractions égales. Les notes qui doivent être accentuées, s'accentuent isolément, comme les lettres dans la parole.

N'oublions pas que la mesure est seulement un "procédé pour mensurer la durée des sons" et que l'accentuation et la distribution des pauses et silences, qui mettent en relief les contours de l'idée mélodique, sont choses distinctes et indepéndantes.

Je remplace les barres séparatives des mesures par des signes divers correspondant à virgule, point et virgule, deux points, point final, point d'interrogation, point d'exclamation, etc., qui donnent à la phrase musicale la même précision et la même clarté que la ponctuation dans le langage écrit. Dans la dixième leçon de mon traite "Nouveau système théorique et graphique de la musique," on trouvera des explications complètes sur cette importante question.

Notes simultanées ornements, etc.

Ce que j'ai déjà dit de mon système permet de s'en former une opinion générale, d'en constater l'originalité et de se rendre compte qu'il opère une véritable révolution en musique.

Les notes simultanées s'ecrivent en abrégé : un même signe en contient jusqu'à cinq, ce qui rend la lecture très facile, et le système se complète par l'emploi de signes spéciaux indispensables à toute écriture.

J'ai remplacé le métronome de Maelzel, basé sur la minute, par un autre plus clair ayant pour base la seconde.

La théorie intervallaire rend claire et précise la formation des accords et simplifie d'autant l'étude de la composition.

Le nouveau clavier.

Dans le clavier pour piano que j'ai imaginé, j'ai cherché à adapter la partie externe de l'instrument, qui est en relation directe avec l'exécutant, à la qualité propre de sa partie intérieure, c'est-à-dire à la nature de la corde, génératrice du son. Une corde tendue et vibrante nous servira d'exemple. Les sons se produisent en elle à mesure qui les extrêmes de tension se rapprochent en succession ininterrompue et séparés par intervalles équivalents qui, bien que n'étant pas égaux, paraissent l'être à notre oreille. Ces différences de gravité et non pas de distance uniformes entre les sons qui forment l'échelle (loi de l'harmonie successive) nous donnent la mesure de l'unité d'intervalle déterminée par la nature même. C'est donc l'échelle de douze sons, l'échelle type, génératrice de toute série et de toute combinaison musicale, qui doit servir de base au clavier, et non pas la succession partielle de sept sons, improprement appelée échelle de do naturel majeur.

Mon innovation consiste à alterner les touches sans solution de continuité, en formant deux rangées identiques, l'une inférieure, l'autre supérieure : une touche blanche et une touche noire invariablement. Cette modification, si simple en apparence, modifie radicalement le doigté et la technique du piano, qu'elle simplifie et facilite.

Entre autres avantages, que l'étude et la pratique rendront plus évidents, je citerai les suivants :

1. L'échelle (chromatique) s'obtient avec plus de régularité et de sûreté, avec deux, trois ou quatre doigts indistinctement ;
2. Les trente-six séries s'obtiennent uniquement avec six doigtés ;
3. La transposition d'un ton à un autre n'offre plus aucune difficulté ;
4. Extrême facilité de lecture de la nouvelle notation, car les notes inscrites en dessous de la ligne correspondent toujours aux touches blanches et celles inscrites au-dessus correspondent toujours aux touches noires.

Enfin, mon clavier est plus riche en combinaisons que le clavier commun, car tout ce que l'on obtient sur celui-ci s'obtient avec plus de facilité encore sur le nouveau clavier. Or, la réciproque n'est pas vraie, ce qui est concluant.

Je crois que lorsque le nouveau clavier sera répandu et expérimenté par de véritables virtuoses, il donnera lieu à de considérables améliorations dans le mécanisme. Il permettra d'écrire et de vaincre de grandes difficultés, d'obtenir des effets inconnus qu'on ne peut réaliser avec le clavier actuel et l'art du pianiste y gagnera beaucoup en variété, en originalité et en éclat. *

---

* Le système Menchaca est enseigné actuellement dans quatre écoles normales, dans sept écoles primaires de la province de Buenos Ayres et dans cinq écoles privées. Il est suivi par plus de 5,000 élèves de Buenos Ayres, Montevideo, La Plata, Quilmès, Avellaneda, Lomas de Zamora et Almirante Brown.

Ein mit vier Oktaven Umfang (A bis ā) im 19-Tonsystem gestimmtes von F. G. Steinmeyer in Oettingen (Bayern) nach meinen Angaben im Jahre 1910 gebautes Harmonium.

Das temperierte 19-Tonsystem und eine dafür passende Schrift.

By Prof. M. E. SACHS, 7, Elisabethstrasse, Munich. Professor in the Munich Royal Academy of Music.

(For English abstract see p. 69.)

AUSZUG.—Entwicklung vom 3- zum 5- zum 7- zum 12- und 19-Tonsystem—Namen der 19 Töne und ihre Schwingungszahlen—Die 19 Dur- und Molldreiklänge sind reiner als im 12-Tonsystem—Musik für's 12-Tonsystem ist im 19-Tonsystem gut spielbar; die kleinen Unterschiede in der Tonhöhe stören nicht—Das 19-Tonsystem bringt eine grosse Bereicherung der musikalischen Ausdrucksmittel—Auf einem im 19-Tonsystem gestimmten Harmonium (siehe gegenüber liegende Illustration) spielt der Vortragende einige Stücke im 12- und im 19-Tonsystem.—Die Tonschrift ist graphisch und zeigt in anschaulichster Weise die Tonhöhe, die Tondauer und die Tonstärke—Wagrechte rote und blaue 5-Liniensysteme wechseln ab; jedes hat Raum für 19 Töne—Das Tonzeichen ist ein wagrechter Strich, dessen Dicke die Tonstärke angibt—Durch schwache senkrechte Linien wird die Tondauer bestimmt.

Unter Tonsystem versteht man die Anzahl der Töne, welche zwischen einem Grundton und seiner Oktave gebraucht werden. Die Tonsysteme haben sich im Lauf der Zeit allmälig erweitert, d. h. die Anzahl der Töne hat sich vermehrt. Ueber die Anfänge der Entwicklung fehlen alle historischen Nachrichten; doch ist es nicht schwer, sich die Entstehung der einfachsten Systeme nach den Gesetzen der Klangerscheinung vorzustellen. Die Entstehung des Drei- Fünf- und Siebentonsystems. Uebergang zu dem temperierten Zwölftonsystem.

Tonschrift aus dem Siebentonsystem für das Zwölftonsystem beibehalten. Hohe Entwicklung der Musik durch das Zwölftonsystem und volle Ausnützung desselben von den Komponisten der neuesten Zeit.

Wie aus der Verbindung des Fünf- und Siebentonsystems das Zwölftonsystem entstand, so entsteht im weiteren Verlauf der Entwicklung aus der Verbindung des Sieben- und Zwölftonsystems das Neunzehntonsystem, welches auch ein temperirtes sein muss, bei welchen die Tonabstände ganz gleich sind.

Benennung der 19 Töne. Die Schwingungszahlen der Töne von $\bar{a}$ bis $\bar{\bar{a}}$ im Sieben-, Zwölf- und Neunzehntonsystem zur Vergleichung auf einigen Papiertafeln dargestellt. Grössere Reinheit der Dur- und Molldreiklänge im Neunzehntonsystem gegenüber dem Zwölftonsystem. Trotz kleiner Unterschiede in der Tonhöhe lässt sich die im Sieben- und im Zwölftonsystem geschriebene Musik auch im Neunzehntonsystem ohne Störung für das Ohr spielen.

Die tonalen Beziehungen der Töne des 19-Tonsystems werden von jedem Ton aus in Ziffern, beziehungsweise Zahlen angegeben: 1 ist die Tonika, 6 die Mollterz, 7 die Durterz, 12 ist die reine Quinte, 16 die kleine Septime, 22 die grosse None, u.s.w.

Im 19-Tonsystem lassen sich viele neue Tonverbindungen bilden, welche im 12-Tonsystem nicht vorkommen, die also eine Bereicherung der Ausdrucksmittel für die Tonkunst bilden. Das Ohr ist bildsam und wird sich an die anfangs fremd klingenden Verbindungen gewöhnen, wie es sich von den Akkorden der diatonischen Leiter schon ziemlich an die Akkorde der chromatischen Leiter gewöhnt hat.

Für eine Anzahl von Intervallen des 12-Tonsystems, welche in der Benennung und Beziehung verschieden, aber in der Tonhöhe gleich sind, hat das 19-Tonsystem zwei verschiedene Töne, durch welche die Beziehungen

deutlich in der Praxis unterschieden werden; solche Intervalle sind: Kleine Sekunde und übermässige Prime, grosse Sekunde und verminderte Terz, grosse Terz und verminderte Quart, u.s.w.

Der Umstand, dass vier kleine Terzen (6) über einander eine Stufe über die Oktave (20), sowie drei grosse Terzen (7) über einander eine Stufe unter die Oktave (20) treffen ist eine Eigentümlichkeit des 19-Tonsystems, die zu allerlei neuen Zusammenklängen führt.

Die Verbindung der 19 Dreiklänge in Quinten (12)- und Quarten (9)- schritten klingt so natürlich, dass das Ohr kaum merkt, dass es 19 statt 12 sind. Ebenso natürlich klingt die Verbindung in grossen (7)- und kleinen (6) Terzenschritten und in grossen (4) Sekundenschritten.

Nach einem Dominant- Dreiklang oder Septakkord (12) gibt es im 19-Tonsystem dreierlei Trugschlüsse, nämlich zum Molldreiklang (15), zum Durdreiklang (14) und zum Durdreiklang (13). Der letzte ist im 12-Tonsystem nicht möglich.

Das Harmonium hat nur 4 Oktaven Umfang von $\underline{\underline{A}}$ bis $\overline{\overline{a}}$; nach einigen im 12-Tonsystem geschriebenen Stücken, werde ich solche spielen, die im 19-Tonsystem komponirt sind, um dessen Besonderheiten einigermassen ins Licht zu stellen (15-20 Minuten).

Die Tonschrift soll die Tonbewegungen in möglichst anschaulicher Weise darstellen; dies ist möglich durch die graphische Darstellung, bei welcher Tonhöhe, Tondauer und Tonstärke deutlich hervortreten. Das Tonzeichen ist ein wagrechter Strich. Ein System von 5 wagrechten Parallellinien hat Raum für 19 Töne. 5 blaue und 5 rote Linien wechseln bei Verbindung mehrerer Liniensysteme ab; auf ihnen heben sich die schwarzen Tonzeichen gut ab. Auf dem Raum von einer Linie bis zur nächsten haben 4 Tonzeichen Platz. Das erste steht auf der Linie, das zweite über der Linie, das dritte zwischen beiden Linien in der Mitte, das vierte unter der nächsten Linie. In den Raum zwischen den blauen und roten Linien werden nur zwei Tonzeichen geschrieben. Die gleichen Töne haben in jeder Tonregion (Oktave) den gleichen Platz; a steht immer auf der ersten (untersten) Linie. Statt der Schlüssel werden in römischen Ziffern die Tonregionen vorgezeichnet; I. gilt für $\underline{\underline{A}}$ bis $\underline{\underline{Gis}}$, II. für $\underline{A}$ bis Gis, III. für A bis gis, IV. für a bis $\overline{gis}$, V. für $\overline{a}$ bis $\overline{\overline{gis}}$, u.s.w. Bei mehreren verbundenen Systemen genügt eine Vorzeichnung im mittleren System, durch welche die andern mitbestimmt werden.

Die wagrechten roten und blauen Linien werden bei der neuen Tonschrift durch schwache senkrechte Linien durchschnitten, welche zur Angabe der Tondauer dienen. Für einen Taktschlag dienen je nach dem Zeitmass 1-4 oder auch mehr senkrechte Zwischenräume; die Taktteile werden durch schwache senkrechte Striche durch die 2 mittleren Zwischenräume der wagrechten Linien abgegrenzt, die Takte durch senkrechte Striche, welche durch die verbundenen Liniensysteme laufen. Im Raum für einen Takt sind die kleineren Tonwerte mit genau entsprechender Länge der Tonzeichen anzugeben. Pausenzeichen sind unnötig. Bei Staccato werden die Tonzeichen so viel kürzer gemacht als im Wert fehlen soll.

Das Tempo oder Zeitmass wird über dem Liniensystem in römischen Ziffern vorgezeichnet in 7 Hauptstufen: I. äusserst langsam ($1\frac{1}{2}$ Sekunden), II. sehr langsam ($1\frac{1}{4}$ Sekunden), III. langsam (1 Sekunde), IV. mässig ($\frac{3}{4}$ Sekunde), V. schnell ($\frac{1}{2}$ Sekunde), VI. sehr schnell ($\frac{1}{3}$ Sekunde), VII. äusserst schnell ($\frac{1}{4}$ Sekunde). Durch Zwischenstufen lassen sich die 7 auf 19 vermehren z. B. I.-II., II.-I., II.-III., III.-II., u.s.w.

Der Takt wird hinter dem Zeitmass durch eine arabische Ziffer bezeichnet; eine Bezeichnung der Taktart z. B. $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$ ist nicht notwendig; dagegen ist die Zusammensetzung grosser Takte oft angezeigt z. B. $12 = 4 \times 3$ oder $= 3 \times 4$.

Die Tonart wird ebenfalls über dem Liniensystem vorgezeichnet hinter dem Takt. Der Name der Tonika in grossen Buchstaben bezeichnet die Durtonart, in kleinen Buchstaben die Molltonart.

Die graphische Tonschrift beseitigt einen grossen Widerspruch, der in der jetzigen Tonschrift oft zu Tag tritt, nämlich dass ganz kurze Noten sich dem Auge so aufdringlich machen und so viel Raum einnehmen, dass die langen z. B. halbe und ganze Noten fast ganz dagegen verschwinden.

Die Tonstärke wird durch die Dicke der Tonzeichen angegeben; *pp*, *p*, *mf*, *f*, und *ff*, lassen sich bei vorsichtigem Schreiben, noch leichter aber beim Druck wohl unterscheiden. Im vielstimmigen Satz lassen sich die Hauptstimmen dadurch leicht kenntlich machen, wodurch ein sinngemässer Vortrag sehr erleichtert wird. (Auf einigen Papiertafeln werden Proben der neuen Tonschrift zur genauern Ansicht vorgelegt.)

Wie steht es mit der Musiktheorie im 19-Tonsystem?

Für dasselbe gelten die gleichen Gesetze, welche ich in meinem vor mehr als 30 Jahren aufgestellten Tonartensystem dargelegt habe. Die Scheidung zwischen den harmonischen d.h. ruhenden und den melodischen d. h. zu den ruhenden strebenden Bestandteilen der Tonart gilt auch für das Neunzehntonsystem, nur ist die Zahl der melodischen Bestandteile viel grösser, als im Zwölftonsystem. Eine weitere Ausführung dieser Sache überschreitet den Rahmen meines heutigen Vortrags; vielleicht bietet die nächste Versammlung der Internationalen Musikgesellschaft Gelegenheit dazu.

Zum Vortrag kamen ausser Tonleitern und Akkorden:—

Stücke im 12-*Tonsystem.*

1. J. S. Bach: Präludium in C dur.
2. Choral: "Vom Himmel hoch da komm ich her."
3. M. E. Sachs: Aus "Kains Schuld und ihre Sühne."
   Aus dem 1. Teil: "Kain": "Ich kann es nicht ergründen."
   Aus dem 7. Teil: "Ahasvers Erlösung." Chor.: "Eins sind wir in Liebe."

Stücke im 19-*Tonsystem.*

4. M. E. Sachs: Kleine Stücke, in denen einige im 12-Tonsystem nicht mögliche melodische und harmonische Verbindungen des neuen Tonsystems vorkommen.

Mathematical Analysis of the Tempered Chromatic Scale.

By WALTER HAMPDEN THELWALL, 35, Nevern Place, Earl's Court, S.W. Member of the Institution of Civil Engineers.

(For abstract, see p. 74.)

Die Aussetzung des Basso Continuo in der italienischen Oper.

By Dr. EGON WELLESZ, 10 Reitlegasse, Vienna. Secretary of the Local Branch Vienna, Int. Mus. Society.

(For English abstract, see p. 74.)

AUSZUG.—Bedeutung des Basso Continuo für die Kunst des 17. und 18. Jahrhunderts. Der Basso Continuo muss dem Stil der Zeit des Werkes angepasst sein; nur in der letzten Periode des Basso Continuo darf von den Klassiker-Regeln des reinen Satzes ausgegangen werden.

Zwei Arten der Aussetzung: Bei Kammermusik subtile kontrapunktische Ausführung, bei dramatischer Musik (Opern) wird er ganzen Gruppen von Instrumenten übertragen, daher harmonisch füllende Accorde.—Grenzfälle.

Besondere Schwierigkeit bei Aussetzung des Basso Continuo für die erste Zeit der Oper, da die Partituren nur skizzenhaft sind; daher Notwendigkeit der Trennung der didaktischen und praktischen Editionen für die Zeit von 1600-1650.

Hauptsätze für die Bearbeitung: 1. Keine Stil-Anachronismen; 2. Der Basso Continuo darf nie uber die andern Stimmen dominieren; 3. Individuelle Behandlung jedes Einzel-Falles aus dem Geist des Kunstwerkes.

Die Frage, in welcher Weise man der Basso Continuo in den Werken des 17. und 18. Jahrhunderts auszusetzen hat, ist in den Mittelpunkt der Bearbeitungsfragen gerückt und nimmt eine umso grössere Wichtigkeit ein, je mehr Werke dem praktischen Gebrauche erschlossen werden. Es stellt sich immer mehr die Erkenntnis ein, dass man auch im Continuo sich bemühen müsse, den Stil des Werkes zum Ausdrucke zu bringen, so dass gewisse harmonische und kontrapunktische Unebeheiten, sofern sie für das Werk charakteristisch sind, nachgeahmt werden dürfen, wenn es gilt, die Einheitlichkeit der Schreibweise zu wahren. So stellt Leichtentritt in der beim vorigen Kongresse in Wien gehaltenen Rede über Vortragspraxis des 17. Jahrhunderts mit Recht den Satz auf, dass man die Werke der Florentiner Monodisten bis auf Monteverde nicht ohne genaue Kenntnis eines Marenzio, Monteverde und Gesualdo da Venosa verstehen könne. Nun birgt diese Harmonik für das allein an klassicher Musik geschulte Ohr manche Härte (man denke nur an die Beispiele für Orgelmanieren, die G. Diruta im Transilvano gibt); wollte man diese durch den Continuo mildern und abblenden, so würde das Werk in dieser Bearbeitung historisch unrichtig sein, indem ein historisches Prinzip in das Werk hineingetragen würde, das erst hundert Jahre später sich Geltungzu schaffen begann.

Damit wäre eine Bresche in die bisher so vielfach geübte Aussetzungstechnik geschlagen, welche nur nach den von den Klassikern aufgestellten Regeln des reinen Satzes ausging, der eben nur für die letzte Zeit des Continuo (von circa 1725 an) massgebend ist. Gerade das Beobachten der klassischen Harmonik als eines feststehenden Canons hat lange Zeit hindurch den Blick für die Eigenarten der Harmonik des 17. Jahrhunderts verschleiert und zu den vielen verkehrten Anschauungen geführt, die heute erst mit Mühe aus den Musikgeschichten eliminiert werden, wie z. B. die absprechende Kritik Ambros über Gesualdo da Venosa, die sich durch alle nachfolgenden Werke zieht, und der erst Leichtentritt entgegengetreten ist. Eine Wandlung in der Bearbeitungspraxis hat sich erst seit dem Augenblicke fühlbar gemacht als man den Anfängen der Instrumentalmusik eine erhöhte Bedeutung zuzumessen

begann und zur Edierung von Lautentabulaturen geschritten wurde. Denn in diesen spiegelt sich das harmonische Empfinden ihrer Zeit klar wieder und speziell die Uebertragungen von Vokalwerken bieten die eindeutige Lösung von Problemen der Accidentienfrage.

Innerhalb der Bearbeitung des Basso Continuo kann man zwei deutlich getrennte parallele Gruppen unterscheiden, den Basso Continuo für die dramatische, und den für die übrige Instrumentalmusik. Während der für die Kammermusik bestimmte Basso Continuo meist nur auf einem oder zwei Cembali mit Begleitung eines tiefen Streichinstruments oder einer Basslaute ausgeführt wurde, und daher eine subtile Ausarbeitung erforderte, musste der für grosse Räume bestimmte Basso Continuo der dramatischen Musik, der meist einer ganzen Gruppe von Instrumenten übertragen war, dementsprechend mässig und breitfliessend gehalten sein und hatte vor allem die Aufgabe, in das Stimmengewebe ein festes Akkordgerüst einzuschieben. Während daher beim erstern mehr auf das kontrapunktische Gefüge wert zu legen ist, hat man beim letztern auf möglichste harmonische Füllung zu achten. Selbstverständlich werden auch in den Opern Stellen vorkommen, die nur kontrapunktisch zu lösen sind, wie z. B. in der Oper "Costanza e Fortezza" von Fux, bei deren Bearbeitung die Hauptschwierigkeit darin lag, den häufigen schroffen Wechsel von polyphoner und harmonischer Schreibart in der Bearbeitung richtig zum Ausdruck zu bringen, d. h. das Charakteristische daran nicht zu verwischen, aber auch nicht unnötig zu unterstreichen. "Costanza e Fortezza" ist stilistisch kein reines Werk; es steht an der Grenze des polyphonen und harmonischen Stiles und dieser Umstand erfordert auch eine getrennte Lösung des Continuo. Die Chöre und Szenen mit vollem Orchester erfordern eine kräftige Stütze durch alle Continuoinstrumente während die individuell gehaltenen Soloarien eine feinere Ausarbeitung brauchen.

Von einer besondern Schwierigkeit ist die Aussetzung des Basso Continuo in der Anfangszeit der Oper, vor allem in der venetianischen Oper. Denn hier gibt die Partitur kein vollständiges Bild des Orchesters und der Stimmen sondern notiert mit stenographischer Kürze bloss die wichtigsten Stimmen und Einsätze. Diese Manuscripte verdienen nicht den Namen Partituren sondern sollten Partiturskizzen heissen. Hier greift die Tätigkeit des Bearbeiters für die Praxis so tief in das Wesen des Kunstwerks, dass es fast unmöglich ist eine befriedigende Lösung zu geben, ohne dabei die philologische Treue des Originals zu stören. Da liegt vor allem die Gefahr nahe, dass die Publikationen in dem Augenblicke veralten, wo die Forschung in Bezug auf die Continuofrage einen andern Standpunkt einnimmt, wie es ja heute bereits mit den Publikationen Eitners geschehen ist. Deshalb sollte bei Publikationen aus dieser Zeit das Original stets philologisch getreu wiedergegeben werden und dann in einem getrennten Teil eine Bearbeitung für den praktischen Gebrauch geboten werden, wobei die Publikation nicht bei einer blossen Cembaloaussetzung stehen bleibe, sondern auch Orchesterstimmen dort ergänzt werden müssen, wo sie in der Partiturskizze nur angedeutet sind. In den Codices Contarini finden sich nämlich häufig bei Arien über der Singstimme vier leere Linien und nur beim Anfang ist ein Takt in allen Stimmen ausgeschrieben, und dann mit einem Zeichen angedeutet, dass die Bewegung in ähnlicher Weise fortzusetzen ist. Hätten wir die vollständigen Stimmen zu einer dieser Opern, so würden wir sehen, wie in den Stimmen, die wahrscheinlich nach einem andern Partiturexemplar hergestellt waren, diese Stellen ausgeschrieben sind. Da uns aber dieses Material mangelt, hat der Bearbeiter die Stimmen zu ergänzen und ausserdem die Stelle für die Continuoinstrumente auszusetzen. Wollte man in der bisherigen Weise alle diese Zusätze in dem Exemplar machen,

welches vor allem zum Studium dient, so wäre es für den Studierenden sehr schwer, Original und Bearbeitung zu trennen, selbst wenn beide durch verschiedene Typen gekennzeichnet sind.

Ich stehe diesbezüglich in Uebereinstimmung mit Gaetano Cesari aus Mailand mit dem ich alle Möglichkeiten einer derartigen Bearbeitung durchgesprochen habe und der dieses Prinzip in der neuen Gesamtausgabe von Monteverde durchführen will.

Dass ausser dem Cembalo eine Reihe anderer Instrumente mitgewirkt haben, ist ja durch die verschiedensten Instrumentalverzeichnisse hinlänglich bekannt; unsicher ist, ob alle diese Instrumente akkordlich füllten oder auch Verdoppelungen von gegebenen Orchesterstimmen waren, denn aus der Vorrede zu den "Intermedien," z. B. geht hervor, dass selbst die drei vorgeschriebenen Organi di legno nicht akkordlich mitwirkten sondern zwei im Unisonogingen und die dritte in der tiefern Oktave. Und diese Praxis scheint auch bei Lauten und Harfen bis zur Mitte der 17. Jahrhunderts geherrscht zu haben, d. h. bis zu der Suprematie der Streicher im Orchester.

Die Notwendigkeit einer zweifachen Edition schwindet in dem Augenblick, wo die Komponisten deutliche Instrumentenvorschriften machen und alle Orchesterstimmen ausschreiben.

Hier genügt die Aussetzung eines Cembalos-Parts, der dann den übrigen Lauten Harfen und dem zweiten Cembalo vorgelegt wird und je nach der Technik dieser Instrumente mehr oder minder vollständig ausgeführt werden soll. Hiebei möge eher das zweite Cembalo wegbleiben, als dass man auf den wichtigen Klang der tiefen Lauteninstrumente verzichten wolle, die sich bis gegen 1740 in allen süddeutschen Orchestern fanden. Nur in jenen Opern, die auf der spätern neapolitanischen Schule basieren, kann man auf die Zupfinstrumente verzichten und sich mit dem Cembalo begnügen. Es ist aber aus den Musikverzeichnissen der einzelnen Kapellen zu ersehen, dass selbst zu einer Zeit wo der neapolitanische Geschmak allgemein herrschte, immer noch Harfen und Lauten als Ergänzung des Cembalo genommen wurden, und dieses selbst, länger, als man bisher annahm, in Gebrauch war.

In der Zeit des Niederganges der Continuo Praxis hat sich die Aussetzung des Cembalo in der Oper in den bescheidensten Grenzen zu halten und bloss ein Akkordgerippe zu bieten, da auch die Selbständigkeit der Mittelstimmen aufgehört hatte und die ganze Aufmerksamkeit der Ausgestaltung der Melodie zugewendet wurde.

Zum Schlusse sei noch auf zwei harmonische Formeln aufmerksam gemacht, die eine spezialistischere Behandlung erfordern als dies im allgemeinen geschieht, es sind dies die "Kadenzen" und die "Vorhalte."

Während in den ersten Zeiten der Oper vollständige Kadenzen auch bei den Nebenzäsuren der Melodien vorkommen, hat man für Werke der spätern Zeit zu achten, die Kadenzen, immer mehr hinauszurücken, selbst wenn sie in der Struktur der Melodie angedeutet sind. Wir haben es hier mit einem Prozess zu tun, der auch heute noch nicht völlig abgeschlossen ist, wenn er auch von einer Künstlergruppe den Vertretern der Atonalität radikal gelöst wurde. In der übrigen—tonalen—Musik sehen wir aber seit dem Beginne der Monodie eine stete Erweiterung der unter einem Melodienbogen umspannten Harmoniefolgen die immer stärker in ein logisches Verhältnis zu einander gebracht werden. Je genauer man sich mit dieser Zeit befasst, desto grössere Unterschiede wird man in der Art der Kadenzierung bemerken, und finden, dass jeder Komponist seine eigenen ständigen Formeln hat, die der Bearbeiter zu studieren und vor allem im Recitativ und bei Basso Arien anzuwenden hat.

Ein ebenso grosses Augenmerk ist der richtigen Behandlung der Vorhalte zuzuwenden. Der Vorhalt entstand aus dem Bestreben die Spannung eines Melodieabschnittes noch über seine natürliche Grenze hinauszudehnen und diese Spannung wird im Laufe der Zeit immer markanter und konstruktiver. Von Italien seinen Ausgang nehmend wird der Vorhalt in der Wiener vorklassischen Zeit ausgebildet und von den Mannheimern zur Manier erhoben. Die Wiener Klassiker veredeln ihn und die Romantiker bilden ihn zu ihrer wichtigsten dramatischen Formel um. In der Zeit von 1650-1750 hat die Vorhalttechnik mannigfache Wandlungen durchgemacht die am Original sorgfältig studiert werden müssen und dann in der Bearbeitung nachzuformen sind.

Es ergibt sich demnach als Hauptsatz für die Editionstechnik, dass jedes Kunstwerk eine indivuelle Aussetzung des Continuo erfordert, deren Kenntnis man aus dem Stile und den spezifischen Eigenheiten des Kunstwerkes heraus gewinnt. Der Erfindungskraft des Bearbeiters sind keine Grenzen gesetzt insofern sich der Continuo noch den gegebenen Stimmen unterordnet; jedes Dominieren des Continuo über die Begleitstimmen ist unstatthaft. Jede moderne Harmonie oder Setzweise ist zu vermeiden. Der Continuo hat ein Spiegelbild des Stiles der Komposition zu sein, zu der er geschrieben ist. Diese Grundsätze sehen wir immer mehr Geltung gewinnen, und die früher geübte persönliche, virtuosenhafte Interpretation verdrängen, durch die z.B. Bulöw manches Unheil angerichtet hat. Ich glaube aber, dass es nicht unnötig war, sie hier einmal zusammen zu fassen und genau zu prezisieren.

Section IV.—Church Music.

Sectional Chairmen: Canonicus DDr. Franz Xaver Mathias (Strassburg), Prof. Dr. Hermann Müller (Paderborn), Pastor Dr. Friedrich Sannemann (Hettstedt), Prof. Albert A. Stanley (Ann Arbor).

Sectional Vice-Chairmen: J. Percy Baker, Esq. (London), Rev. H. Bewerunge (Maynooth), Dr. W. H. Hadow (Newcastle-on-Tyne).

The Metrical Cursus in the Antiphon melodies of the Mass.

By Rev. H. BEWERUNGE, St. Patrick's College, Maynooth. Professor of Church Music; Secretary of the Local Branch Dublin, Int. Mus. Society.

(For English abstract, see p. 54.)

Full text in English in the "Irish Theological Quarterly," July, 1911 (Gill & Son, Dublin). Full text in German in the "Cäcilienvereinsorgan," July, 1911 (Pustet, Ratisbon). Condensed paper in English in Int. Mus. Society's Monthly Journal, XII., 227, June, 1911.

Theorie des Kirchenbaues vom Standpunkte des Kirchenmusikers.

By JOHANNES BIEHLE, 4 Wilhelmstrasse, Bautzen. Church music-director.

(For English abstract, see p. 55.)

AUSZUG.—Der Zweck dieser Arbeit ist der, anzukämpfen gegen die tief zu beklagende Tatsache, dass bei Kirchenbauten fast ausnahmslos die räumlichen Vorbedingungen nicht in dem ausreichenden Masse geschaffen werden, wie sie die Kirchenmusik zur Erfüllung der ihr zukommenden Aufgaben voraussetzen muss. In ausführlicher Entwicklung wird nachgewiesen, dass nach den Gesetzen der Psychologie die Tonkunst für die gottesdienstliche Ausgestaltung ein unentbehrliches liturgisches Mittel, für die Ausbreitung des kirchlichen Lebens aber ein wesentlicher Faktor und dass insbesondere dem Kirchenchore, als einem Teile der Gemeinde, die weitgehende Aufgabe einer kirchlichen Mission zuzuweisen ist.

Dadurch erwachsen für den Kirchenbau besondere Verpflichtungen. Welche Grundsätze und Forderungen baulicher Art für die Hand des Architekten aufzustellen sind, um zweckmässig angelegte und ausreichend grosse Räume für Orgel, Chor und Orchester zu schaffen und stets eine sachgemässe Aufstellung der Mitwirkenden und ein vorteilhaftes Zusammenwirken aller Teile zu gewährleisten, bildet dann den Gegenstand der weiteren ausführlichen Darlegungen. Die Ergebnisse aller dieser Erwägungen haben zur Aufstellung eines neuen Kirchenbausystemes geführt, das im Auditorium durch ein grosses Modell dargestellt werden wird.

Die Aufgabe einer Theorie des Kirchenbaues vom Standpunkte des Kirchenmusikers ist die, alle die Unterlagen zu bieten und die Gesichtspunkte aufzustellen, die bei Projektierung einer Kirche oder bei derem Umbaue von dem Architekten zu berücksichtigen sind, wenn die räumlichen Vorbedingungen geschaffen werden sollen, die die Kirchenmusik erfüllt sehen muss, um auch ihrerseits den ihr zukommenden Aufgaben gerecht werden zu können.

In diesem Zusammenhange ist der Begriff der Kirchenmusik im weitesten Sinne zu verstehen und hat alles zu umfassen, was in der Kirche singt und klingt. Auszuscheiden dagegen haben selbstverständlich alle die Fragen über die anzuwendenden Mittel der Architektur und der Konstruktion.

Die Notwendigkeit der Aufstellung einer solchen Theorie bedarf keiner besonderen Beweisführung, denn die Unzulänglichkeit des Kirchenbaues nach der musikalisch akustischen Seite wird allgemein beklagt. Da, wo sie nicht voll empfunden wird, bestehen entweder über die Verwendung und über die Ziele der Musik in der Kirche noch einseitige Anschauungen,—dann bedarf es noch der Klärung der kirchenmusikalischen Aufgaben,—oder man findet sich aus alter Gewohnheit mit einem Zustande ab, dessen Abänderung und Besserung für nicht ausführbar gehalten wird.

Für die verfehlte Ausführung der Bauten ist durchaus nicht der Architekt verantwortlich zu machen, wie es in der Regel geschieht; denn die Architektur ist wohl imstande, alle an sie gestellten Aufgaben, die sich in vernünftigen Grenzen halten, auszuführen. Die Schuld ist im allgemeinen dem Umstande zuzuschreiben, dass eingehende Erwägungen über die zu befriedigenden Bedürfnisse vor einem Kirchenbaue kaum gepflogen werden, der Bauherr nur allgemeine Gesichtspunkte in dem Bauprogramme aufstellt, alles weitere aber der Planung des Architekten überlässt. Die räumliche Eingliederung der kirchlichen Musik gehört aber nicht zu dem Spezialstudium des Architekten.

Wenn nun zum ersten Male der Versuch unternommen wird, eine Theorie des Kirchenbaues vom Standpunkte des Kirchenmusikers aufzustellen, so wird naturgemäss die Begründung der abzuleitenden Forderungen und die Einführung in diese einen breiteren Raum einzunehmen haben. Vor allem sind die Grenzlinien des Verwendungsbereiches der kirchlichen Musik im Gottesdienste und im Gotteshause zu ziehen.

Massgebend hierbei sind die Gesetze der Liturgik, die wiederum wurzeln in der Dogmatik. Die Liturgik ist bekanntlich die Theorie, die uns in den Stand setzt, die kultischen Aufgaben zu erfüllen. Das Ziel des Kultus ist die Erbauung der Gemeinde und die Erbauung ist die Förderung der Gemeindeglieder in der Frömmigkeit, deren höchster Grad die dauernde Gemeinschaft mit Gott darstellt. Das Sehnen und Verlangen nach einer solchen Gemeinschaft würde eine mittlere Stufe der Frömmigkeit erkennen lassen, während die Erkenntnis, einem solchen Zustande noch nicht zu genügen, den untersten Grad darstellt.

Die Aufgabe der Erbauung ist es nun, die zu Erbauenden von einer niederen Stufe der Frömmigkeit zu einer höheren zu erheben, und zwar durch die Darstellung der höheren Stufe. Für diese Einwirkung müssen aber die zu Beeinflussenden empfänglich gemacht werden, durch Erwecken von Gefühlen und von Stimmungen, die sich weiter zu Willensimpulsen verdichten sollen.

Mit der Einführung der Begriffe der Stimmung und des Gefühles haben wir aber bereits ein Gebiet betreten, das für die erzieherischen Aufgaben der Erbauung von höchstem Werte ist, das Gebiet der Psychologie. Die moderne Pädagogik baut sich bekanntlich vollständig auf der Psychologie auf; die Theologie hat aber diese junge Wissenschaft für ihre erzieherischen Aufgaben eigentümlicherweise weniger verwertet.

Wenn nun die Erbauung die Aufgabe hat, durch Auslösung von Stimmungen und Willensimpulsen ein erhöhtes Seelenleben hervorzurufen, so lehrt die Psychologie, dass ein erhöhtes Seelenleben sich am leichtesten ausdrücken und am besten auf andere übertragen lässt mit den Mitteln der Kunst. Auch der liturgische Aufbau eines Gottesdienstes soll daher ein abgeschlossenes Kunstwerk darstellen, und die dabei angewandten liturgischen Formen sind als Kunstformen ästhetische Eindrücke, die durchaus nicht, wie irrtümlich geschieht, lediglich vom rein theologischen Standpunkte zu beurteilen sind, sondern vom Standpunkte der Seelenlehre und der Aesthetik. Die eminente Bedeutung der Psychologie für die Religion liegt doch darin, dass sie in die Tiefe des Menschen eindringt, die Regungen der Seele belauscht und die inneren Bedürfnisse des Menschen erkennt.

Von fein empfindenden Theologen ist selbstverständlich dieser innere Zusammenhang und auch der Anteil der Kunst an diesen Vorgängen von jeher erkannt worden. Die Psychologie hat aber diese Beziehungen zuerst gesetzmässig festgelegt.

Da nun unter den Künsten die Gesangskunst die einzige ist, die infolge ihrer Verbindung mit den Textworten in den Gang des Kultus handelnd einzugreifen vermag und diese somit der Religion gegenüber die erste Stellung einnimmt, so ist jetzt der Grund gefunden, auf dem die Kirchenmusik gesetzmässige Aufgaben bei der Mitarbeit an der Erbauung vorgezeichnet findet.

Die Grenzlinien dieses Verwendungsgebietes der Tonkunst zu ziehen, würde nun die erste Aufgabe unserer Erwägungen sein müssen. Indessen soll bei dem nur im beschränkten Masse für diese Veröffentlichung zu Gebote stehenden Raume auf die ausführlichen Darlegungen in der vom Kirchenchorverbande des Königsreichs Sachsen herausgegebenen Schrift: Johannes Biehle, "Protestantischer Kirchenbau und Evangelische Kirchenmusik" (1908) verwiesen werden. In dieser Schrift, die übrigens den Ausgangspunkt für die vorliegende Arbeit bildet, wird in längerer Entwicklung der Nachweis geführt, dass ein grosser leistungsfähiger Kirchensängerchor, der mit seinem Mitgliederbestande in allen gesellschaftlichen Schichten der Gemeinde wurzelt und also aus erwachsenen Gemeindegliedern besteht, ein unentbehrlicher Faktor im Kultus der Kirche, im Leben der Gemeinde und in der Erfüllung volkserzieherischer Aufgaben ist.

Daraus erwächst aber nun die Forderung, dass der protestantische Kirchenbau alle die räumlichen Vorbedingungen zu schaffen hat, die zur Erfüllung dieser Aufgaben unerlässlich sind. Wie die Architektur ihre schönsten Gebäude für die Kirche bauen, wie der Maler die Motive zu den herrlichsten Gemälden dem religiösen Leben entnehmen soll, so sollen auch die erhabensten musikalischen Schöpfungen, die unsere christlichen Stoffe wahrhaft vertiefen, der Kirche gehören, in dieser gehört und nicht in den Konzert- und Tanz-Saal verwiesen werden. Von allen Seiten soll die Kunst auf den grossen Mittelpunkt unseres Daseins hinweisen. Hat die Kirche die Kunst in dieser Weise dienstbar gemacht, so beherrscht sie damit auch das weltliche Leben, so verhindert sie die Verweltlichung der Kunst, und dieses Heft darf sich die Kirche nicht aus den Händen nehmen lassen.

Nach diesen Vorerhebungen und Ergebnissen ist uns jetzt wohl die Berechtigung zur Aufstellung ausgedehnterer baulicher Forderungen gegeben.

Wir beginnen unsere Feststellungen mit dem Einbaue der Orgel und treffen damit einen der wundesten Punkte des Kirchenbauwesens vom Standpunkte der Kirchenmusik; denn von jeher befinden sich Orgelbauer und Orgelsachverständige im Kampfe mit den zweckwidrigen Massnahmen des Architekten. Wie viele, oft sehr kostbare Kunstwerke des Orgelbauers wurden

in ihrem Werte schwer geschädigt, weil sie bei ihrem Einbaue in dem Kirchenraume infolge unzureichender Raumbemessung in eine Zwangsjacke gebracht werden mussten, oder weil der Architekt eine Aufstellung verlangte, die der inneren Natur dieses Instrumentes zuwider lief. Diese Missstände sind geradezu traditionell, sehr zu bedauern und eigentlich unerklärlich.

Seitens der Orgelwelt wird nun häufig die Massnahme empfohlen, bereits vor Projektierung einer Kirche den Orgelbauer für das zukünftige Werk zu Rate zu ziehen. Dieser Vorschlag wird aber nur in wenigen Fällen praktisch durchführbar sein. Denn das bei Kirchenbauten übliche Verfahren lässt sich aus technischen und aus Gründen der Verwaltung kaum umformen und nimmt in der Regel den Verlauf, dass durch ein Preisausschreiben ein Wettbewerb veranstaltet wird, der dann zur Wahl eines Projektes führt. Infolge der hierbei langwierigen Verhandlungen ist dann in der Regel die Zeit soweit vorgeschritten, dass eine beschleunigte Inangriffnahme des äusseren Baues geboten erscheint. Jetzt erst findet sich die Musse zu den Beratungen über die innere Ausgestaltung der Kirche.

Bezüglich der Orgel wird ebenfalls in der Regel das Verfahren eines Wettbewerbes eingeleitet, das günstigenfalls dann beendet ist, wenn die Kirche unter Dach ist. In diesem Stadium weist der Architekt die Abänderung erkennbar gewordener Mängel unter Hinweis auf architektonische Schwierigkeiten erklärlicher Weise ab. Die Kirchenvorstände bescheiden sich mit diesem Einwande, indem sie das Schicksal ihrer Orgel, die doch ein Lebenselement bedeutet, für unwichtiger halten. Somit scheint der Zustand, an dem unsere Orgelverhältnisse kranken, unabänderlich zu sein. Und doch ist seine Beseitigung auf dem Wege sehr wohl möglich, dass dem Architekten schon bei der Projektierung der Kirche genauere, allgemein giltige Unterlagen für die richtige Raumbemessung gegeben werden.

Die Grösse einer Orgel nach der klanglichen Seite ist durch folgende Faktoren bestimmt: 1. durch das Fassungsvermögen, also durch die Sitzplatzzahl, 2. durch den Rauminhalt der Kirche und 3, durch die besonderen Wünsche der Gemeinde. Die Sitzplatzzahl wird von der den Kirchenbau ausschreibenden Gemeinde bestimmt; den Inhalt des Kirchenraumes stellt der entwerfende Architekt fest. Beide Faktoren ergeben bereits Verhältnisse, die theoretisch die minimale Grösse einer Orgel festlegen. Die bauende Gemeinde hätte nun auf Grund einer verhältnismässig einfachen Entschliessung das Bauprogramm durch die Angabe zu ergänzen, wie weit sie bei der später zu errichtenden Orgel über diese minimalen Verhältnisse hinauszugehen gedenkt.—Selbstverständlich ist auch nach oben eine Grenze gezogen, da zu grosse Tonmassen in einem gegebenen Raume lästig wirken.

Die Beziehungen dieser Faktoren untereinander und zu der Orgel sind uns zwar zur Zeit noch nicht so bekannt, dass die erforderliche Klangstärke der Orgel rein rechnerisch gefunden werden könnte. Indes stehen uns in dieser Hinsicht ausreichende Erfahrungen zur Seite, dass sie Unterlagen zur Aufstellung von Normen für die Hand des Architekten geben können. Es würde jetzt an dieser Stelle zu weit führen, diese Normen zu entwickeln, und wir müssen uns jetzt auf die Skizzierung des Verfahrens beschränken. Aber nehmen wir an, dass auf Grund eines reichen Erfahrungsmaterials und auf dem Wege der Vereinbarung allgemein geltende Grundsätze zur Berechnung der minimalen Klangstärke einer Orgel zu einem gegebenen Raume tabellarisch aufgestellt sind, so kann auch die Grösse der Orgelkammer ermittelt und in Form einer Tabelle bestimmt werden. Die minimale Höhe des auf diesem Wege gefunden Raumes ist dann durch die grösste Pfeife gegeben, die minimale Grundfläche durch die Anzahl der Manuale und durch die Zahl der Stimmen

auf jeder Lade. Innerhalb dieser Grenzen wäre dem Architekten die Bewegungsfreiheit zu überlassen, den Raum mehr in der Höhe oder in der Breite auszubilden, Jedenfalls wird sich dann der Orgelbauer in dem Raume immer einzurichten wissen, weil er seine Hauptbedingungen erfüllt sieht.

An die Einhaltung der vorgeschriebenen Grössen würde der Architekt bei der Planung einer Kirche streng gebunden sein, sodass ein Entwurf, der gegen diese Vorschriften verstösst, als technisch fehlerhaft ebenso zurückzuweisen wäre, wie ein solcher, der z. B. den Vorschriften über die Anlage von Treppen und Zugängen nicht entspricht.

Wenn hier von minimalen Massen gesprochen wird, so sollen darunter nicht die knäppsten, gerade noch passierbaren verstanden werden. Die in den Tabellen einzustellenden Grössen werden so zu bemessen sein, dass niemals die Gefahr einer zu spärlichen Raumbeschaffung besteht.

Um aber solche Vorschriften aufstellen zu können, werden wir uns in Zukunft in der Bestimmung des Klangwertes der Orgel einer grösseren Klarheit befleissigen müssen. Ein Bild von der Klangstärke einer Orgel pflegen wir durch eine Disposition zu geben. Eine solche vermittelt wohl dem Fachmanne eine Vorstellung von der Wirkung einer Orgel, sie ist aber für den Nichtfachmann und insbesondere für den Architekten eine unhandliche Form. Die Bezeichnung des Klangwertes durch einfache Angabe der Anzahl der Stimmen, wie es üblicher Weise geschieht, ist eine durchaus unzureichende; denn es kommen dann nicht die übrigen klingenden Einrichtungen, wie Oktavkoppeln, Spielkoppeln, Transmissionen, gemischte Stimmen, eventuell Hochdruckstimmen zum Ausdruck. Ich habe daher in einer von dem Sächsischen Landeskonsistorium eingeforderten Denkschrift vorgeschlagen, den Klangwert der Orgeln nach Einheiten zu bestimmen.

Dieses Verfahren geht von der Tatsache aus, dass alle klingenden, einfachen Stimmen der Orgel in ihrer Stärkewirkung derart abgestuft sind, dass sie in eine fortlaufende Stärkeskala geordnet werden können, ähnlich, wie es bereits von seiten des Orgelbauers auf dem Rollschweller geschieht. Die mittelste Stimme in dieser Reihe würde dann den Durchschnittsstärkegrad der ganzen Reihe darstellen. Wenn auch bei den verschieden grossen Orgeln infolge der verschiedenen Anzahl der Register diese Stärkeskala auch eine verschiedene Differenzierung des ganzen Stärkeumfanges aufweisen wird, so werden doch die in ihrer Mitte liegenden Durchschnittsstimmen theoretisch untereinander gleich stark sein müssen. Die allerdings in der Praxis vorkommenden Abweichungen sind auf die Eigenart des einzelnen Orgelbauers, seine Mensuration und Intonation zurückzuführen. Aber es stünde nichts im Wege, eine solche Durchschnittsstimme als eine Normal-Einheit festzulegen, sei es durch Konstruktion einer Normalpfeife, die allen Orgelbauern zugänglich gemacht und vorgeschrieben wird, oder durch zahlenmässig genaue Festlegung der Masse für die Mensuration und der Eigenart. Damit würde den Orgelbauern durchaus nicht ein Erschwernis oder eine Beengung in ihrer weiteren Anlage des ganzen Pfeifenwerkes auferlegt werden. Aber es würde zunächst ein einheitliches Grundmass für die Bewertung des Klanges einer Orgel gefunden sein.

Da nun in jeder dieser Stärkeskalen über der Normalstimme ebensoviel Stimmen liegen als unter ihr, so werden die stärkeren Register die schwächeren in ihrer Wirkung ausgleichen und man wird zunächst jedes einfache Register gleich der in der Mitte liegenden Durchschnittsstimme setzen können. Bei Hochdruckstimmen würde aber je nach dem angewendeten Drucke ein Mehrfaches dieser Einheit einzustellen sein.

Zur Bestimmung des Wertes einer gemischten Stimme führen folgende einfache Erwägungen:

Den Klang einer gemischten Stimme kann man bekanntlich dadurch nachahmen, dass man auf einer einfachen Stimme einen Akkord erklingen lässt, der der Chormischung der Mixtur entspricht. Eine solche Vergleichsstimme von gleicher Stärke der Mixtur wird in der Regel oberhalb unserer Normalstimme liegen, und zwar ihr um so näher, je milder die Intonation der Mixtur ist. Dadurch haben wir ein Mittel gefunden, die Eigenart der Orgelbauer im Bau der Mixturen zu kennzeichnen. Jedenfalls wird eine gemischte Stimme mit mindestens ebensoviel Einheiten zu bewerten sein, als sie Chöre hat.

Die Oktavkoppeln verdoppeln die Zahl der klingenden Pfeifen. Theoretisch würde also eine von einer Oktavkoppel getroffene Stimme doppelt zu bewerten sein. Indessen sind die Koppeln häufig nicht vollständig ausgebaut, d. h. die Verdoppelungen sind an den äusseren Grenzen nicht durchgeführt. Ausserdem treffen im vierstimmigen Satze die Koppeln vielfach gegenseitig oder mit anderen bereits gegriffenen Tönen zusammen. Bei der Unteroktavkoppel ist zu beachten, dass sie wohl den Orgelton sättigt, aber nicht durchdringender und weittragender gestaltet. Auf Grund dieser Erscheinungen kann die Oberoktavkoppel nur mit 2/3, die Unteroktavkoppel nur mit 1/3 Einheiten mal der Zahl der von ihr gekoppelten Stimmen eingestellt werden.

Die Summe der durch diese Rechnung gefundenen Gesamt-Einheiten einer Orgel würde aber noch mehrfach zu modifizieren sein.

Bei einer grossen Orgel treten in der Disposition eine erhebliche Zahl kleiner, sogenannter Solostimmen auf. Die Zweckmässigkeit vieler schwacher Stimmen ist mit Recht bezweifelt worden, jedenfalls wird der Einheitswert einer Orgel durch sie herabgedrückt. Weiter ist bei der Anhäufung von mehreren tausend Pfeifen in einem verhältnismässig kleinen, auch abgeschlossenen Raume eine teilweise Absorption des Tones durch Interferenz unvermeidlich. Diese Erscheinung ist bekannt, aber nicht so eingehend untersucht, dass zuverlässige Zahlen angenommen werden können. Immerhin müssen aber die Einflüsse bei der Bewertung des Klanges einer Orgel durch einen zu schätzenden Abzug von der Gesamtsumme der Einheiten berücksichtigt werden, indem in die Berechnungsformel eine Variante mit steigender Progression eingefügt wird. Weiter wäre noch ein Abzug bei solchen Orgeln, deren Tonentwicklung durch die ungünstige Lage der Orgelkammer wesentlich gehemmt ist, vorzusehen, und endlich wäre der Einfluss der Raumakustik zu berücksichtigen.

Das hier vorgeschlagene Verfahren ist zunächst von mir an drei Orgeln versucht, von einer Kommission nachgeprüft und dann von fünfundzwanzig Organisten in den verschiedenen Teilen Sachsens nach einer herausgegebenen Anweisung selbständig ausgeführt worden. Dabei hat sich die Zweckmässigkeit und die Durchführbarkeit dieser Methode ergeben. Bemerkenswert war dabei die Erscheinung, dass die Mehrzahl der bearbeiteten Fälle als Durchschnittsstimme die Hohlflöte oder eine verwandte Stimme ergab. Es würde also diese Stimme voraussichtlich als die Normal- oder Einheitsstimme in Frage kommen. Jedenfalls ergibt sich aus der hier gefundenen Uebereinstimmung, dass die aufgestellte Theorie der Durchschnittsstimme tatsächlich in der Praxis, wenn auch unbewusst, vorhanden ist, und sich nur deren weitere Formulierung und Einführung erforderlich macht.

Der Vorteil, der das neue Verfahren empfiehlt, ist der, den Klangwert einer jeden Orgel von beliebiger Struktur anstatt durch eine schwer zu übersehende Disposition, nun durch eine Zahl ausdrücken zu können. Damit ist nicht nur die Voraussetzung zur Aufstellung baulicher Anweisungen geschaffen, sondern auch ein bisher gänzlich fehlender Vergleichswert mit anderen Tonkörpern, wie Sängerchören und Orchestern eingeführt. Wir haben Orgeln, die infolge raumakustischer Eigenart des Aufstellungsortes einen besonderen Gesamtcharakter

erhalten mussten. Bei diesen Orgeln ist dann das Gleichgewicht unserer Stärkeskala verschoben, d. h. es wird entweder die Registerreihe über oder die unter der Normalstimme überwiegen. Auch diese Abweichung, wie jede andere Eigentümlichkeit eines Orgelwerkes, kann die Methode der Einheitenbewertung kennzeichnen. Ueberhaupt wird eine schärfere Charakterisierung und eine deutlichere Ausdrucksweise bei der Verständigung über Orgelwerke gegenüber der bisherigen Unsicherheit erreicht werden.

Auf Grund eines reichen Materiales, das ich den freundlichen Bemühungen der Herren Hoforgelbaumeister Walcker u. C. in Ludwigsburg und Gebr. Jehmlich in Dresden verdanke, konnte die Tabelle des Anhanges zur Grössenbestimmung der Orgelkammern aufgestellt werden.

Der Hinweis darauf, dass durch die Einführung einer Einheit nun auch ein Vergleichswert zu anderen Tonkörpern gefunden worden ist, in dem z.B. die durchschnittliche Stärke einer Singstimme oder eines Orchesterinstrumentes damit verglichen werden kann, führt mich nun auf die Anlage der Sänger- und Orchester-Emporen.

Auf der Hauptversammlung des Sächsischen Landeskirchenchorverbandes 1908 in Chemnitz hatte ich in dem bereits oben angeführten Referate über " Protestantischer Kirchenbau und evangelische Kirchenmusik " in ausführlicher Entwicklung auf die bestehenden Missstände im Kirchenbaue aufmerksam gemacht. Dadurch war das Sächsische Landeskonsistorium angeregt worden, in die Erwägung der Frage einzutreten, welche Folgerungen für die Praxis des Kirchenbaues seitens des Kirchenregimentes nunmehr zu ziehen seien. So erhielt ich von dem Landeskonsistorium die Aufforderung, mich darüber zu äussern, ob sich aus der Stimmenzahl einer Orgel ein Massstab ableiten liesse für die Zahl der Sänger und Musiker, für die Raum beschafft werden muss. Diese Frage wurde dann im Laufe der sich anknüpfenden Erörterungen dahin erweitert : " Liesse sich zwischen der Sitzplatzzahl für die Gemeinde einerseits und der Orgelgrösse und der Chor- und der Orchester-Stärke andrerseits ein Verhältnis festlegen ? "

Damit war nun der Kern der ganzen Kirchenbaufrage vom Standpunkte der Kirchenmusik getroffen worden, und mit einer solchen Präzision der Fragestellung war bisher noch kein Kirchenregiment einem Zustande entgegengetreten, der allgemein als ein Notstand im gesamten Kirchenbaue bezeichnet werden muss. Zur Beantwortung der vorgelegten Fragen waren nun eine Reihe von Untersuchungen erforderlich, die sich auf Beobachtungen akustischer Art und auf die Aufstellung von Normen für die bauliche Anlage der Sängeremporen erstreckten und über die heute kurz berichtet werden soll.

Zunächst haben mehrfache vergleichende Untersuchungen ergeben, dass einem vierstimmigen gemischten Chore von zehn Sängern bereits drei Einheiten der Orgel klanglich die Wage halten, und dass ferner zur Choralbegleitung einer Gemeinde von 1000 Stimmen dreissig Orgeleinheiten ausreichen. Da nun ferner über die Beziehungen von Chor und Orchester bestimmte Erfahrungen vorliegen, nach denen auf zehn Sänger drei Musiker zu rechnen sind, so lassen sich jetzt schon die hauptsächlichsten Abmessungen des Kirchenraumes in einer handlichen Gleichung in der Weise ausdrücken, dass auf hundert Gemeindesitzplätze zehn Plätze für Sänger, drei Plätze für Musiker und drei bis vier Orgeleinheiten zu rechnen sind.

Aber wohlgemerkt, diese drei bis vier Orgeleinheiten reichen nur zur Begleitung des Choralgesanges, nicht aber zur selbständigen Verwendung der Orgel im Gottesdienste und im Kirchenkonzerte aus. Für diesen Zweck wird man vier bis fünf Einheiten einstellen müssen.

Wenn auch diese Formel auf dem Wege der Vereinbarung noch modifiziert und festgelegt werden muss, so wird doch jetzt schon der praktische Vorzug dieser Methode erkennbar sein ; denn wir sind nun in der Lage, für die Projektierung einer Kirche, insbesondere über die Anlage der Sängerempore Abmessungen mit einer solchen Genauigkeit vorzuschreiben, wie sie dem Architekten nur erwünscht sein kann.

Für die Anlage der Sängeremporen sind zunächst einige allgemeine Gesichtspunkte vorauszuschicken.

Chor und Orchester haben stets eine solche Aufstellung zu erhalten, dass die musikalische Fühlung unter den Mitwirkenden gesichert bleibt. Es dürfen daher Sänger und Musiker weder auseinandergedehnt und zerstreut, noch in den zusammengehörigen Gruppen zerteilt aufgestellt werden. Andrerseits ist zu vermeiden, die Mitwirkenden derart zusammenzudrängen, dass die Instrumentalisten in ihrer Bewegung und die Sänger im freien Atmen und im Halten der Noten behindert sind. Stehen die Sängerreihen zu dicht hintereinander, so kann als Folge der Interferenz und der Dämpfung die volle Kraft des Chores nicht zur Entfaltung kommen. Es ist daher aus akustischen Gründen ein bestimmter Tiefenabstand von etwa 75 cm einzuhalten. Diese Massnahme ist wichtig, wird aber vielfach übersehen.

Während die zweite Sängerreihe noch zwischen den Köpfen der ersten Reihe hindurch singen kann, ist für je zwei weitere Reihen eine Stufenerhöhung um Kopfdurchmesser, also um 20-25 cm notwendig. Ratsam ist jedoch die Ueberhöhung einer jeden Reihe um mindestens 10 cm. Diese Steigung wird aber in vielen Fällen nicht ausreichen, wenn gleichzeitig der freie Blick nach dem Altare gewonnen werden soll.

Für jeden Sänger ist eine Breite von 50 cm und somit eine Fläche von 0,37 qm (50 × 75 cm) vorzusehen. Bei einem Musiker kann man bei sehr geschickter Flächeneinteilung im Durchschnitt mit einer Breite von 75 cm und einer Tiefe von 1 m = 0,75 qm auskommen. Es erfordern demnach je zehn Sänger mit den dazugehörigen drei Musikern eine Fläche von 6 qm. Eine Kirche für 1000 Besucher muss demnach eine Sängerempore von etwa 60 qm Fläche erhalten.

Diese Gesamtfläche hat nun die Gestalt eines Rechteckes zu erhalten, dessen Breite zur Tiefe sich etwa wie 4 : 3 verhält. Der hiervon auf die Sänger entfallende Teil ist mit leichtgebauten, auch versetzbaren Bankreihen zu versehen, deren Sitze aufklappbar und deren Rücklehnen so auszubilden sind, dass sie der nächstfolgenden Reihe eine Auflage für Noten und Gesangbücher bieten. In der Mitte dieser Bankreihen ist jedoch ein Gang von 1,5 m Breite von vorn nach hinten freizulassen zur Aufstellung von Streichinstrumenten. Die übrigen Musiker erhalten ihren Platz hinter den Sängerreihen. An dieser Stelle möchte auch dem Irrtume begegnet werden, die Bänke beengten die Choraufstellung. Um den geforderten Tiefenabstand von 75 cm unter den Sängerreihen zu sichern, sind Bankreihen unentbehrlich: Sie vergrössern bei leichter Bauart durchaus nicht diesen Abstand, ermöglichen aber eine festgeordnete und übersichtliche Aufstellung der Mitwirkenden.

Wollte man die Anlage baulich vollkommen gestalten, so würde den ansteigenden Stufen eine gebogene, d.h. vom Dirigenten bezw. vom Altare aus eine konkave Linie zu geben sein, um den Sängern den Blick nach dem Dirigenten zu erleichtern. Indessen wiegt dieser Vorteil die durch die Schweifung der Stufen und der Bänke entstehenden, unverhältnismässig hohen Kosten nicht auf und kann auch durch eine zweckmässige Anordnung des Dirigentenstandes erreicht werden.

Der Dirigent muss etwa 1 m vor der ersten Sängerreihe stehen, damit die Sänger an den äusseren Enden der Reihen noch an den Köpfen der Nachbarn vorbei seine Bewegungen sehen können. Die Höhe seines Trittes ist abhängig von der Zahl der Sängerreihen und von deren Steigung. Um schon beim Neubaue die richtige Höhe zu treffen, ist ein Querschnitt der ganzen Aufstellung mit den Augenpunkten der Mitwirkenden und deren Sehlinien nach dem Dirigenten und nach dem Altare, wie es aus der beigegebenen Zeichnung ersichtlich ist, zu entwerfen. Für den Dirigentenstand, einschliesslich der Stufen ist eine Fläche von 1,25 qm zu rechnen.

Somit wären dem Architekten alle die Unterlagen geboten, die ihn vor Fehlgriffen in der Raumbemessung und in der Raumverteilung bewahren. Eine nach diesen Grundsätzen entworfene Sängerempore wird nun wesentlich grösser ausfallen als bisher üblich und als es die gewöhnlichen sonntäglichen Bedürfnisse erfordern. Um aber einem Vorwurfe der Platzverschwendung besonders in den Fällen zu begegnen, wo in der betreffenden Kirchgemeinde die musikalischen Verhältnisse noch wenig entwickelt sind, ist auf den Grundrissen des Anhanges ein Vorschlag unterbreitet, wonach die Sängerempore auch den Gemeindebesuchern nutzbar gemacht wird.

Es ist hier die Orgel, wie üblich, an der Westseite stehend angenommen und ihr unsere grosse breite Sängerempore vorgelagert. Der in unmittelbarer Nähe der Orgel und des Spieltisches gelegene hintere Teil der Empore ist dem kleinen, sonntäglichen liturgischen Chore vorbehalten und durch besondere Schranken abgetrennt. Der grössere vorgelagerte Teil der Empore ist aber durch Oeffnung der Türen der Benutzung der Gemeindeglieder freigegeben. Gerade diese Plätze werden als die wertvollsten in der Kirche sehr beliebt sein und gern benutzt werden. Diese ausserordentlich günstige Ausnutzbarkeit des Raumes wird sogar dahin führen, den Raum noch grösser zu gestalten, als die Rechnung nach unserer Formel ergibt, denn eine in dieser Weise angelegte Sängerempore behält auch dann ihren vollen Wert, wenn in der Gemeinde ein Sängerchor nicht mehr bestehen sollte.

Ein besonderer Abschnitt ist nun noch der Stellung des Spieltisches zu widmen.

Der Einbau des Spieltisches in eine Nische des Orgelprospektes ist auch heute noch allgemein üblich. Bei dem rein mechanischen Systeme führte die freiere Stellung des Spieltisches zu umständlichen Winkelführungen der Traktur, die der Orgelbauer ängstlich vermeiden musste. Aber auch das pneumatische System hat trotz der einfachen Uebertragung der Tastenbewegung durch Rohrleitungen den Spieltisch aus seiner Zwangslage nicht zu befreien vermocht. Die Erkenntnis der nicht befriedigenden Arbeitsweise dieser Traktur suchte die Rohrleitungen möglichst kurz zu halten. Es dürfte nun der Nachweis überraschen, dass die alte Stellung des Spieltisches in jeder Beziehung verkehrt und trotz der kürzeren Rohrleitung die Ursache von weiteren, erheblichen Verzögerungen ist.

Zur exakten Beantwortung der ganzen Frage habe ich über die pneumatischen Systeme und die Stellung des Spieltisches eingehende Untersuchungen im Physikalischen Institute der Technischen Hochschule zu Dresden angestellt. Das hierbei aufgedeckte reichhaltige Material hat zu sehr bemerkenswerten Ergebnissen geführt, die über die Wirkungsweise der pneumatischen Apparate, über das Verhalten der Luft in Rohrleitungen, über die Natur des Tastenfalles beim schnellen Spiele, ferner über das Wesen einer "Verzögerung" im praktischen Sinne neue Aufschlüsse geben und unsere bisherigen Anschauungen in wesentlichen Teilen berichtigen. Die Resultate sind als "Theorie der pneumatischen Orgeltraktur und die Stellung des Spieltisches" von der

Internationalen Musik-Gesellschaft * veröffentlicht worden und dürften der Orgelwelt für die weitere Entwicklung des Orgelbaues viele Anregungen geben.

Aus dieser Arbeit kommen bei der Entscheidung der Frage über die Stellung des Spieltisches insbesondere zwei Ergebnisse in Betracht. Die bei den Untersuchungen angestellten genauesten Messungen haben ergeben, dass die Fortpflanzung eines Luftimpulses, wie er in den Rohrleitungen unserer pneumatischen Systeme erfolgt, in der Zeit von 0,005 Sekunden 1 m beträgt. Ferner wurden Untersuchungen angestellt, um für den Begriff "Verzögerung" vom Standpunkte der musikalischen Praxis eine Definition zu finden. Hierbei wurde ein Zeitwert von 0,022 Sekunden als die Zeitschwelle gefunden, unter der Verzögerungen von unserem Ohre nicht mehr wahrgenommen werden können. Diese beiden Aufschlüsse werden uns jetzt bei der Erwägung über die Stellung des Spieltisches sehr wertvoll sein.

Zunächst ist sicher und auch unbestritten, dass dem Spieler von der versteckten Nische im Orgelprospekte aus die Beurteilung seines eigenen Spieles nicht in dem Masse möglich ist, als es das musikalische Zusammenwirken mehrere Faktoren erfordert. Vielmehr ist es eine allbekannte Erfahrung, dass eine wirklich mustergiltige Begleitung durch die Orgel nur dann zu erreichen ist, wenn die Orgelstärke in einer besonderen Probe zuvor vom Standpunkte eines Dritten genau abgewogen wurde. Vorausgesetzt muss aber dabei werden, dass bei der Aufführung die veränderten akustischen Verhältnisse oder neue Intentionen des Vortragenden die Berechnung nicht über den Haufen werfen. Die häufigen Missgriffe in der Registratur bei Aufführungen beweisen das auch. Diese Schwierigkeit wird aber nicht unwesentlich vergrössert, wenn der Orgelprospekt mit seiner ersten Etage den Spieler überdacht; dann haben wir die akustische Komplikation, dass der Organist den Orgelton weniger direkt, sondern mehr als Reflex von den Wänden mit einer entsprechenden Verzögerung hört. Solche Zustände sind für den Spieler eine Qual, falls er dafür ein Empfinden hat, noch mehr aber für die Mitwirkenden, einschliesslich der Gemeinde.

Es muss aber weiter auf die Hemmungen und Erschwernisse aufmerksam gemacht werden, die die Stellung des Solisten und der Chorknaben Rücken gegen Rücken zum Organisten zur Folge hat. Als Begleiter und Dirigent suche ich, stets zu einem Solisten eine solche Stellung zu gewinnen, dass der von ihm ausgehende Ton mich direkt, mindestens aber von der Seite trifft. Singt er aber von mir abgewendet, so erscheint der Ton nicht von seinem Standorte, sondern von einem entfernteren zu kommen. In der Tat hört man dann einen indirekten und verzögerten Ton. Nehmen wir nun eine Orgelempore von 4 m Tiefe an, so ergibt sich für den Organisten bei einer Fortpflanzungszeit des Schalles von 0,003 Sekunden auf einen Meter eine Verzögerung von zunächst 0,012 Sekunden; der erschwerende Umstand der Stellung Rücken gegen Rücken wird aber in Wirklichkeit diesen Zeitraum verdoppeln, also auf 0,024 Sekunden erhöhen. Damit wäre unsere Zeitschwelle überschritten, was mit meinen Erfahrungen aus der Praxis völlig übereinstimmt.

Auch die Beurteilung und die Führung des Gemeindegesanges bleiben bei der versteckten Stellung eine unsichere. Die von den verschiedenen Teilen der Kirche ausgehenden Tongruppen des Gemeindegesanges kann man sich in einem Schwerpunkte zu einer Gesamtwirkung vereinigt denken. Nehmen wir vom Standpunkte des Organisten die denkbar günstigste Lage dieses Schwerpunktes vorn an der Brüstung unserer gedachten Orgelempore an, so haben wir auch hier mit einer gleichen Verzögerung zu rechnen.

---

* Siehe Sammelbände, XIII. Jahrgang, Heft I. — Sonderdruck b. Breitkopf u. Härtel.

Jetzt wollen wir uns die Stellung des Spieltisches vorn an der Brüstung und zwar rechtwinklig zu dieser denken neben dem Schwerpunkte des Gemeindegesanges und dem Standpunkte der Chorknaben oder des Solisten. Dann ist zwar die pneumatische Rohrleitung um 4 m zu verlängern, mit dieser Verlängerung aber eine Verzögerung von nur 0,022 Sekunden verbunden. Es wird also gegenüber der Gemeinde oder dem Solisten immer noch eine Beschleunigung und dann ausserden noch der ausserordentlich wertvolle Vorteil erzielt, dass jetzt der Spieler die Mundbewegungen des Solisten oder z. B. die Bogenbewegungen des Violinspielers mit den Augen verfolgen kann. Ein ähnlicher Vorzug entsteht auch in seinem Verhältnisse zu dem Gemeindegesange. Er erhält einen viel klareren Eindruck und kann zur wirkungsvolleren Führung des Gemeindegesanges seine Massnahmen schlagfertig treffen. Zwar wird der Organist an seinem neuen Standpunkte eine grössere Verzögerung der Orgel spüren, aber die anderen Beteiligten : Gemeinde, Chor, Solisten werden sich zuverlässiger begleitet fühlen.

Aus alledem ergibt sich auch von selbst, dass der liturgische Verkehr zwischen dem Geistlichen und dem Organisten an Sicherheit gewinnt. Allerdings wird die grosse Entfernung von Altar und Orgelempore an der Westseite ein Erschwernis bleiben, das den Gedanken nahelegt, räumlich eine engere Verbindung der Beteiligten anzustreben.

Alle diese Erwägungen haben mich nun zur Aufstellung eines neuen Kirchenbausystemes geführt, das eine völlig veränderte Einteilung des Kirchenraumes bringt, wie es das beim Vortrage ausgestellte Modell und die Abbildungen des Anhanges darstellen. Bei der hier vorgeschlagenen Anordnung sind in der Tat alle bisherigen Mängel vermieden, alle Vorteile aber, die man in liturgischer und kirchenmusikalischer Hinsicht zu stellen berechtigt ist, vereinigt. Denn :

1. Der Organist erhält an einem freistehenden Spieltische einen geradezu idealen Platz, von der er die ganze Kirche einschliesslich des Altarplatzes übersehen, auch während seines Orgelspieles, alle Vorgänge auf dem Altarplatze bei den Liturgien, Trauungen, Kommunionen u.s.w. aus unmittelbarer Nähe verfolgen und stets erkennen kann, wie zahlreich die Gemeinde anwesend ist.

2. Chorknaben und Organist sehen und hören sich gegenseitig, ein Vorzug, der nur bei diesem Systeme möglich, aber aus disziplinellen Gründen und für die Führung des Choral- und liturgischen Gesanges von grösstem Werte ist.

3. Dasselbe günstige Verhältnis besteht auch zwischen Chorknaben und Organisten einerseits und der Gemeinde andererseits. Die Gemeinde singt dem Organisten entgegen, infolgedessen kann er den erforderlichen Stärkegrad seiner Orgel genauer abwägen als bisher.

4. Ein ähnlicher Vorteil liegt auch in der Begleitung von Sologesängen. Der Solist kann jetzt vorn an der Brüstung neben dem Spieltische stehen, der Spieler dessen Vortrag genauer beurteilen und dementsprechend begleiten. Vom Spieltische aus kann auch erforderlichen Falles ein Chorgesang von einer Person begleitet und geleitet werden, wie überhaupt nur bei diesem Systeme ein vollkommenes Zusammenwirken von Chor, Orchester, Orgel, Dirigenten und Solisten möglich ist, z. B. bei den Werken von Bach und Händel.

5. Trotz alledem bleibt der Spieltisch in einer solchen Nähe zur Orgel, dass längere pneumatische Leitungen vermieden sind.

6. Im Gegensatz zur Einheitskirche nach dem Wiesbadener Programme erscheint der Kirchenchor bei diesem Systeme als ein Teil der Gemeinde, nimmt aber die am wenigsten begehrten Plätze auf der Seitenempore ein, während an der Westseite, seinem früheren Platze, nun eine tiefe geräumige Empore frei geworden ist. Die Ausnützung des Kirchenraumes ist jetzt eine weit vorteilhaftere.

7. Die ringförmige Gruppierung der drei im Gottesdienste in Wechselwirkung zu einander stehenden Hauptfaktoren : Geistlicher, Chor, Gemeinde, ist dem täglichen Leben abgesehen und entspricht der Stellung von drei Personen, die ein Gespräch mit einander führen wollen. Jeder Teil sieht und singt dem anderen entgegen.

8. Die seitliche Stellung der Orgel könnte vielleicht dem an die strenge Symmetrie unserer Kirchen gewöhnten Auge störend erscheinen. In Wirklichkeit führt sie aber zu einer reizvolleren, malerischen Gestaltung des Kircheninnern, die ja bekanntlich im modernen Kirchenbaue angestrebt wird.

9. Mit der engen Zusammenlegung von Altarraum, Chorraum, Orgelkammer, Sakristei, auch Garderobe, Uebungszimmer und Stimmzimmer ergibt sich der nicht zu unterschätzende Vorteil einer schnellen, bequemen und persönlichen Verständigung zwischen dem Geistlichen, dem Kantor, Organisten und den Sängern. Diese Räume lassen sich auch im Interesse der äusseren Ordnung von der Gemeinde abschliessen und mit einem gemeinschaftlichen, nur den Beteiligten vorbehaltenen Eingange versehen.

Damit sollen die theoretischen Erwägungen über die kirchenmusikalische Seite des Kirchenbaues ihren Abschluss finden.

Zum Schluss sind noch einige Gesichtspunkte über die Raumakustik zu geben.

Die Raumakustik konnte bisjetzt noch nicht zu einer abgeschlossenen Wissenschaft ausgestaltet werden ; sie ist vorläufig noch ein Problem. Wir haben keine Methode, um eine projektierte Raumform im voraus im akustischen Sinne zu beurteilen und auch keine, um bei akustisch fehlerhaften Räumen die Fehlerquellen nachzuweisen. Dagegen stehen uns Erfahrungen und Beobachtungen zu Gebote, mit denen wir prophylaktisch gegen grobe Verstösse wirken können.

Rein physikalisch betrachtet, kommen hier die akustischen Erscheinungen der Resonanz, der Reflektion, der Deflektion, der Interferenz, der Konzentration und der Bildung von Maxima und Minima in Betracht.

Die Resonanz unterstützt die Tonbildung und ist daher mit allen Mitteln zu fördern. Die Reflektion und die Bildung des Nachhalles ist schädlich und durch Deflektion, durch Zerstreuung zu bekämpfen. Eine weitere Ursache der ungleichmässigen Schallwirkung sind die Erscheinungen der Interferenz, die zu einer Aufhebung oder Schwächung des Tones, und die Konzentration oder Sammlung der Schallwellen, die weiter zu den periodisch im Raume auftretenden Maxima und Minima führen. Wir haben weder Mittel, die Verteilung dieser Erscheinungen im Raume objektiv nachzuweisen, noch die Möglichkeit, auf mathematischem Wege durch eine zweckdienliche Gestaltung des Raumes deren Auftreten zu verhindern. Dagegen besitzen wir wohl die Kenntnisse, durch geeignete Ausbildung der Umfassungen des Raumes die Ausbreitung der Resonanz zu unterstützen und die Reflektion zu unterdrücken.

In dieser Beziehung sind die Bemühungen der deutschen Architekten Langhans, Sturmhöfel, Orth und Dolmetsch von grossem Erfolge gewesen. Sie haben z. B. gezeigt, dass die Anbringung von Holräumen, wie sie das Eisenbetonverfahren leicht ermöglicht, an den Decken über der Orgel und dem Chore, durch Verkleidung der Wände mit Holz zu einer weichtönenden Verstärkung des Schalles führt, ferner auch, dass das gesprochene Wort des Redners sich gleichmässiger fortpflanzt, wenn nicht nur die Brüstung der Kanzel hohlwandig aus Holz angefertigt ist, sondern diese durch eine Holzrückwandung mit dem Holzfussboden in leitender Verbindung steht. Für eine gleichmässige Ausbreitung der Sprache in mehr horizontaler Richtung ist die Ausbildung der Unteransicht des Kanzeldeckels in Kegelform und die Abschrägung der Brüstung von grösster Wichtigkeit.

Um die Bildung von Nachhall und des Echos einzuschränken, sind die Umfassungen so zu gestalten, dass die Schallmassen zerstreut und dadurch abgetötet werden. Hier sind ebenfalls Orth und Dolmetsch bahnbrechend gewesen und haben auf die Bedeutung der correspondierenden Flächen und auf deren Behandlung aufmerksam gemacht.

Ohne auf das Bautechnische näher einzugehen, sei nur darauf hingewiesen, dass ein grosser Teil der Schuld an den vorwiegend schlechten akustischen Zuständen unserer Kirchen die übertrieben hohen Decken sind. Namentlich begünstigen hohe gewölbte Decken die Bildung der stehenden Wellen; die günstigsten Verhältnisse haben immer niedrig gehaltene, horizontale Decken gezeigt. Runde Säulen zerstreuen den Schall besser als quadratische; weiter hat sich die Grundrissgestaltung des ganzen Raumes in Form eines länglichen Rechteckes mit Querschiff stets vorteilhafter erwiesen, als der Zentralbau mit kreisförmigem oder polygonalem Grundrisse. Die Stellung der Kanzel an der Ecke des Triumpfbogens ist immer fehlerhaft, weil dann stets im Altarraume ein Nachhall entsteht. Bei allen symetrisch gehaltenen Kirchen ist die achsiale Stellung der Kanzel und zwar an der parabolisch ausgebildeten Rückwand eines nicht tiefen Altarplatzes die gegebene.

Das wichtigste Mittel für die Schallzerstreuung liegt in der Obenflächenbehandlung. Alle Flächen der Umfassungen, von denen der Ausgang eines störenden Reflexes zu befürchten ist, sind uneben zu gestalten. Dieser Grundsatz lässt sich in verschiedener Form durchführen.

Zunächst sind die Wand- und Deckenflächen durch stark vorspringende Simse, Pilaster, Lysenen, Dienste, durch Grate, Gurte, Rippen zu gliedern; die füllenden Flächen sind aber durch Auftragen von Stippputz oder Spritzwurf oder Rauputz, dem man durch Zusatz von Asbest oder Bimssand noch schalldämpfender gestalten kann, oder durch Ausziehen von Riefen und durch Kannelieren rau zu gestalten.

Das wirksamste uns zu Gebote stehende Mittel ist eine Erfindung des bekannten Architekten Dolmetsch; es ist eine Art Korktapete, dadurch hergestellt, dass auf Leinewand mit einem breiartigen Bindemittel Korkkörner aufgetragen sind, die neben hoher schalldämpfender Fähigkeit die Eigenschaft besitzt, sich leicht an die Wandflächen anzuschmiegen. Der Korkschrot lässt sich auch erforderlichen Falles direkt auf die Wandflächen auftragen. Das Verfahren ist bereits seit Jahren stets mit bestem Erfolge angewendet worden und hat den grossen Vorzug der Wohlfeilheit gegenüber den sehr teuren Korkplatten. Diese Korktapete ist auch unverbrennlich und sauber und daher jeder Stoffverkleidung vorzuziehen. Ueber den Wirkungsgrad anderer Dämpfungsmittel sind ebenfalls Beobachtungen angestellt worden, die aber weniger von praktischer Bedeutung sind, weil die Korktapete ein souveränes Mittel bleibt.

Am Schlusse dieser Darlegungen möchte noch eine Mahnung Platz finden für alle, die nicht nur an dem Kirchengebäude, sondern auch am kirchlichen Leben bauen.

Der Zweck der Untersuchungen denen wir jetzt gefolgt sind, war der gewesen, dazu beizutragen, dass bei dem kultischen Baue die Zweckmässigkeit in allen Teilen zur Durchführung komme. Aber wir wollen uns hüten zu glauben, dass mit der Zweckmässigkeit das höchste Ziel erreicht sei. Nicht theoretische Grundsätze, nicht agendarische Vorschriften und liturgische Normen werden uns in den Stand setzen, dem, was wir bauen, auch den rechten Inhalt zu geben. Ebenso wie uns Kirchenmusikern immer vor dem Bewusstsein stehen muss, dass wir die Kunst nur als ein dienendes Glied gebrauchen sollen, dass wir immer an uns selbst arbeiten müssen, um unser

Denken und Handeln in volle Harmonie zu bringen mit dem, was wir mit unserer Kunst darstellen sollen. So mag auch der Baukünstler durch eigene lebendige Anteilnahme mit dem Glaubensleben innerlich verwachsen, um aus diesem Grunde heraus ein Kultusgebäude wachsen lassen zu können, in welchem Geist von dem Geiste der Gemeinschaft redet.

Das sei die vornehmste Theorie des Kirchenbaues.

ANHANG.

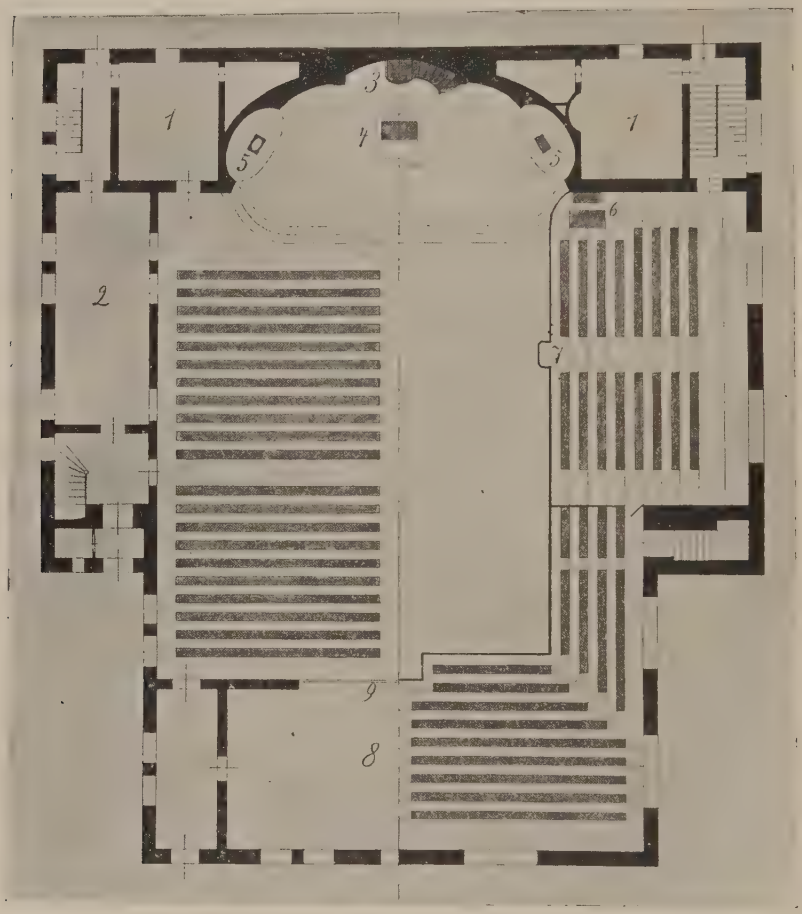
I.—Tabelle zur Bestimmung der Grösse von Orgelkammern.

E = Einheiten, auf je 15 Einheiten sind 40 cbm. zu rechnen.

E.	Raum-inhalt. cbm	Höhe. m	Breite. m	Tiefe. m
15	40	3,5—4,5	2,8—3,3	2,0—2,5
30	80	4,5—5,5	3,5—5,0	3 —4
45	120	4,5—6	4 —6	3 —5
60	160	5 —7	5 —7	3 —6
75	200	6 —8	5 —9	3 —7
90	240	6 —9	6 —10	3,5—7
105	280	7 —9	7 —11	4 —7

II.—Grundriss der Modellkirche.

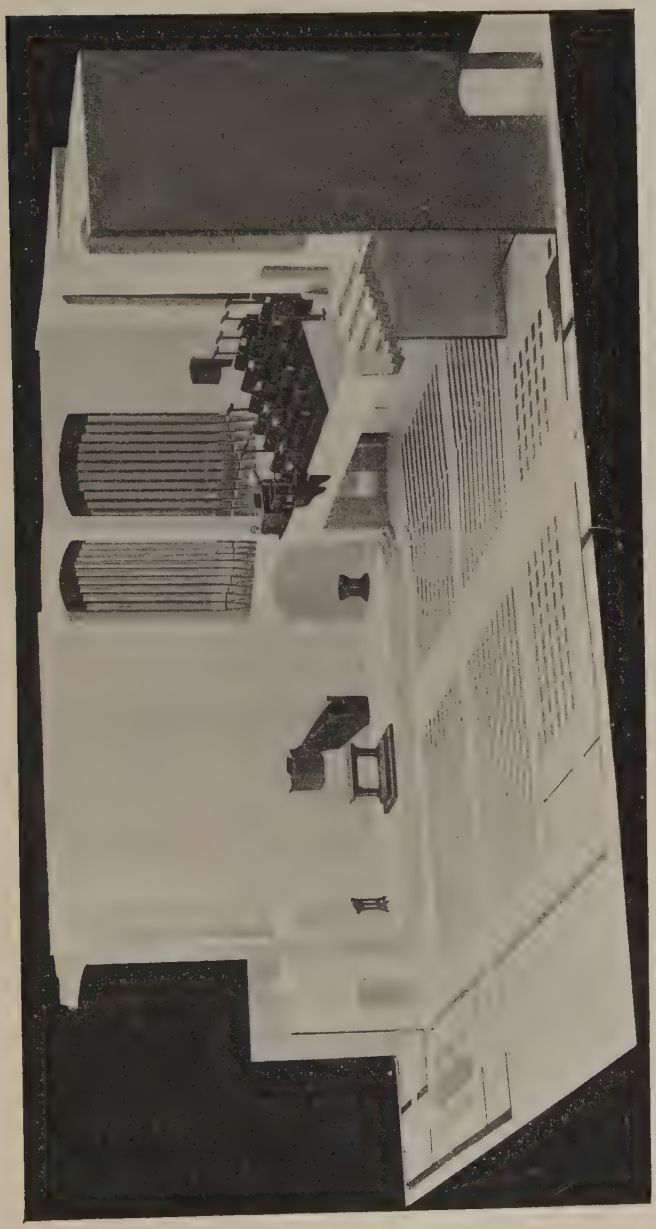
(Entwurf, Zeichnung und Anfertigung des Modelles vom Referenten.)



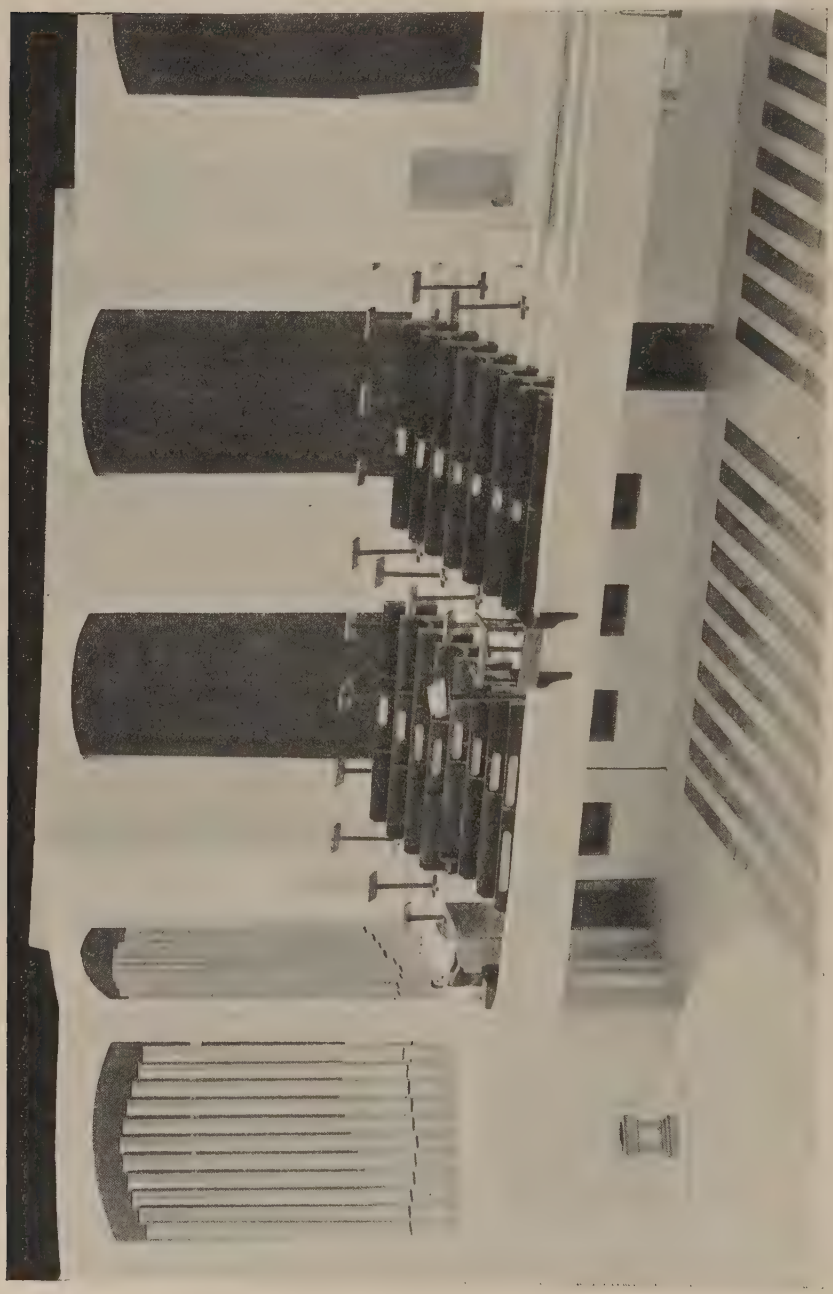
1 links: Sakristei, darüber Patronatsloge,
rechts: Sakristei, darüber Orgelkammer.
2 links: Sitzungszimmer, darüber Empore,
rechts: Garderobe- und Stimmzimmer darüber Sängerempore.
3 Altar. 4 Kanzel. 5 links: Taufstein, rechts: Lesepult.
6 Orgelspieltisch. 7 Dirigentenstand.
8 Saal für Versammlungen, Unterricht und Chorproben, darüber grosse Empore.
9 Versenkbare Wand.

III.—Blick in das Innere des Modelles.

(Zwei Seitenwände sind entfernt.)



IV.—Saengerempore der Modellkirche.



The Influence of Secular Idiom upon English Church Music.

By WILLIAM HENRY HADOW, M.A., Mus. Doc. *hon. causâ*, Principal of Armstrong College, Newcastle-on-Tyne; Member of the "English Committee" of the Int. Mus. Society.

(For abstract, see p. 61.)

Subjektivität und Objektivität in der katholischen Kirchenmusik.

By Canonicus DDr. FRANZ XAVER MATHIAS, 2, Bruderhofgasse, Strassburg, Alsace. Rector of the Strassburg Seminary for Priests, and Teacher of Catholic Church Music at Strassburg University.

(For English abstract, see p. 65. Full German text, 12 pages, in "Kirchenmusikalisches Jahrbuch" for 1911, Pustet, Ratisbon.)

AUSZUG.—Eine einseitige Bestimmung des Begriffs Katholische Kirchenmusik gibt oft Anlass zu einer ausschliesslichen Verbindung dieses Begriffs mit dem Begriffe Objektivität. —I. In ihrem eigentlichen Wesen und vollen Umfang ist die katholische Kirchenmusik "die Teilnahme der Tonwelt an der gesetzlich festgelegten formellen Hingabe des Menschen an Gott und Gottes an den Menschen im 'Historischen' (Christus) und 'Mystischen' (Kirche) Gottmenschen."—II. Wie nun dieser ganze Gottesdienst von Objektivität und Subjektivität nur das dem Geiste Christi und seiner Kirche Widersprechende,—von letzterer alle Willkühr, alles Verkehrte, Bedeutungs-, Form- und Geschmacklose, von ersterer alles Inhaltsleere, Farb- und Leblose-abweist, von beiden aber alle positiven Werte—von letzterer Lebenseinheit, Lebensfülle und Lebenswärme, Gefühlstiefe und Gefühlsstärke, von ersterer Grösse und Erhabenheit beibehält und zu harmonischer Einheit verknüpft, so weist auch sein musikalischer Anteil eine entsprechende harmonische Vereinigung von Subjektivität und Objektivität auf.—Weder "Hie Subjektivität" noch "Hie Objektivität" ist demnach die Lösung der katholischen Kirchenmusik, sondern "Hie Subjektivität und Objektivität in edler Abklärung und harmonischer Verbindung."

Prinzipielles zur katholischen Kirchenmusik.

By Prof. Dr. HERMANN MÜLLER, Paderborn, Westphalia. Professor of Theology, and President of the Allgemeiner Cäcilienverein.

(For English abstract, see p. 66.)

AUSZUG.—Der Vortrag berücksichtigt zunächst die gegenwärtige Entwicklung der katholischen Kirchenmusik in den Ländern deutscher Zunge.—Es wird die Bedeutung des Motuproprio des Papstes Pius X. für die Tonkunst hervorgehoben.—In der Pflege des gregorianischen Chorals stehen die traditionellen Melodien der Editio Vaticana im Vordergrund des Interesses.—Ihre Vorteile vor den gekürzten Melodien nach der wissenschaftlichen wie nach der künstlerischen Seite werden mehr und mehr anerkannt.—In Bezug auf die mensurierte kirchliche Vokalmusik sind wir uns der hohen Bedeutung der klassischen

Polyphonie der römischen Schule des 16. Jahrhunderts wohl bewusst. Aber auch die moderne Musik ist fähig, Kompositionen von solcher Güte, solchem Ernste und solcher Würde zu bieten, dass sie der liturgischen Verwendung nicht unwürdig sind. Zwischen dem Stil der klassischen Polyphonie des 16. Jahrhunderts und dem kirchlich nicht verwendbaren theatralischen italienischen Stil des 18. Jahrhunderts liegt ein weites Gebiet musikalischer Betätigung, das nach der ästhetischen, praktischen und historischen Seite verschieden bewertet werden kann, das aber, wenn es im übrigen Kunstwert zeigt und die liturgischen Gesetze wahrt, vom Gottesdienste nicht ohne weiteres ausgeschlossen werden darf.

Es sind nur einige wenige Sätze, die ich Ihnen als einen kleinen Beitrag zur prinzipiellen Beurteilung der katholischen Kirchenmusik hier vorlegen möchte. Ich würde dankbar sein, wenn diese illustre Versammlung Anlass nehmen wollte, den einen oder anderen Gedanken zum Gegenstand eingehenderer Erörterungen zu machen. Bei der Auswahl der Sätze leitete mich—das sage ich offen—eine gewisse Rücksichtnahme auf die Entwicklung der katholischen Kirchenmusik, die heute in den Ländern deutscher Zunge zu Tage tritt.

Am Caecilientage 1903 hat Papst Pius X. sein bekanntes Motuproprio über die hl. Musik herausgegeben. Die principii generali ("allgemeine Grundsätze") dieses auch für die Geschichte der Tonkunst an sich bedeutsamen Aktenstückes betonen an allererster Stelle die Beziehung der Kirchenmusik zur Liturgie. Die hl. Musik, sagt der Papst, sei ein integrierender Bestandteil der feierlichen Liturgie (parte integrante della solenne liturgia). Das ist die Grundlage, auf der der Papst seine Anweisung aufbaut, seine "istruzione," der er ausdrücklich Gesetzeskraft zuschreibt und die er als Rechtskodex der Kirchenmusik angesehen wissen will. Indess nicht diese "liturgische" Seite der Angelegenheit ist es zunächst, die vor das Forum des internationalen Musikkongresses gehört. Wohl aber dürfen wir auch hier in Interesse der Tonkunst an sich unserer Freude darüber Ausdruck geben, dass das von Pius X., dem obersten Liturgen der katholischen Kirche, veröffentlichte kirchenmusikalische Reformprogramm nach den Worten Edgar Tinels nicht bloss den tüchtigen Kenner der Liturgie zeigt, sondern auch einen Musiker, der in der Kunst gut Bescheid weiss. Und es ist eine glückliche Fügung, dass wir, indem wir im Sinne der liturgischen Bestimmungen der obersten kirchlichen Behörde für die gottesdienstliche Musik arbeiten, gleichzeitig das berechtigte Bewusstsein in uns tragen dürfen, dadurch für unseren Teil mitzuwirken an einer gedeihlichen Entwicklung der Tonkunst als solcher.

Unter den verschiedenen Gattungen der Kirchenmusik stellt das Motuproprio den gregorianischen Gesang in den Vordergrund des Interesses. Es ist kein Zweifel, dass sich durch die päpstliche Initiative, näherhin durch die vatikanische Choralausgabe die Liebe zu diesem prächtigen Erbstück der musikalischen Kunst landauf landab wesentlich verstärkt und vertieft hat. Man wird es überall verstehen, dass den Freunden der Medicaea der Abschied von einer Ausgabe, nach der sie jahre- und jahrzehntelang gesungen hatten und die ihnen von der kirchlichen Autorität eindringlich empfohlen worden war, nicht leicht wurde. Aber es beginnt die Einsicht immer allgemeiner zu werden, dass die traditionellen Gesangsweisen vor den gekürzten erhebliche Vorteile sowohl in wissenschaftlicher wie in künstlerischer Beziehung haben. Und so werden allerorten in stets fortschreitender Entwicklung die Fäden wieder geknüpft, die auch in den deutschen Landen die heutige liturgische Musik eben durch die traditionellen Melodien mit der ehrwürdigen Gesangspraxis vergangener Jahrhunderte verbinden. In diesem Zusammenhange erinnere ich gerne an die gemeinsame Konferenz der Diözesanpräsides, Referenten und Mitglieder der wissenschaftlichen Kommission des Allgemeinen Cæcilienvereins, die am 28. und 29. Dezember 1910 in Frankfurt a.M. tagte. Im Anschluss an ein Referat des Universitätsprofessors Dr. Peter Wagner wurde damals ein

intimerer Choralkursus mit höherer wissenschaftlicher Tendenz (neben den mehr praktischen Diözesankursen) in offizieller Resolution als erstrebenswert bezeichnet und seine Abhaltung für 1912 ins Auge gefasst. Ferner heisst es unter den Konferenzbeschlüssen: "Choralwissenschaftliche Bestrebungen verdienen wärmste Unterstützung. Es sollen jüngere Kräfte zu gediegenem Studium veranlasst, und, soweit es die Verhältnisse ermöglichen, durch Stipendien, Ausschreibung von Preisarbeiten u. a. geeignete Massnahmen gefördert werden." Ich bin sicher, dass die Internationale Musikgesellschaft von derartigen Bestrebungen, die zweifellos der Kunst ebenso sehr dienen als der Liturgie, mit Befriedigung Kenntnis nehmen wird.

Was die mensurierte kirchliche Vokalmusik älterer und neuerer Zeit angeht, so ist es bekannt, dass das Motuproprio von 1903 "die klassische Polyphonie, besonders die der römischen Schule, welche im 16. Jahrhundert ihre höchste Vollendung durch Pierluigi da Palestrina erreichte," mit besonderen Lobsprüchen feiert. Aber Pius X. lässt ausdrücklich weiterhin die "neuere Musik" in den Kirchen zu, weil und insoweit auch die Kompositionen von solcher Güte, solchem Ernste und solcher Würde bietet, dass sie der liturgischen Verwendung nicht unwürdig sind; allerdings soll man darauf achten, dass die modernen Musikwerke nichts Profanes enthalten, von Theater-Reminiszenzen frei sind und auch in der äusseren Form nicht nach profanen Stücken gebildet sind. Der "theatralische Stil, der im vorigen Jahrhundert zumal in Italien verbreitet war," erscheint dem Motuproprio gemäss als am wenigsten geeignet zur gottesdienstlichen Verwendung.

Mit diesen Sätzen ist uns katholischen deutschen Kirchenmusikern, die wir grösstenteils im Caecilienverein organisiert sind, die Richtung gegeben. Der Caecilienverein—ich lege Wert darauf, das an dieser Stelle authentisch zu erklären—der Caecilienverein ist keine Partei und keine Schule. Wir dürfen und werden uns nie das Recht anmassen, die nach den Stilregeln der alten klassischen Schule gearbeiteten Werke, wenn anders sie wirklich künstlerischen Gehalt haben, prinzipiell als weniger geeignet zur kirchlichen Verwendung zu bezeichen, sie prinzipiell als veraltet und überlebt anzusehen. Wir werden ihnen im Gegenteil dort, wo die notwendigen Voraussetzungen ihres künstlerischen Verständnisses und ihrer würdigen Aufführung gegeben sind, den vom Papst zugebilligten Ehrenrang freudig zuerkennen, und, schon im Interesse der Kunst, die Förderung der ihrer Pflege dienenden a cappella-Chöre uns angelegen sein lassen. Anderseits halten wir uns in keiner Weise für befugt, Kompositionen neueren Stils, die sich durch ernste, würdige Haltung und durch künstlerischen Wert für die gottesdienstliche Verwendung empfehlen und die im übrigen den liturgischen Gesetzen nicht widersprechen, prinzipiell von der Kirche auszuschliessen. Der Vorwurf der "Unkirchlichkeit" ist schwer und brennt tief. Man darf ihn nicht erheben, ohne ihn zwingend beweisen zu können. Auf dem grossen unermesslich weiten Gebiete, das sich zwischen der strengen Polyphonie der klassischen Vokalperiode einerseits und dem "theatralischen" Stil anderseits ausdehnt, hat künstlerischer Sinn und fromme Begeisterung für Gotteshaus und Gottesdienst manches Tonstück geschaffen, das nach Inhalt und Form wirklich "nichts Profanes" enthält und "an die im Theater üblichen Motive" auch nicht von weitem anklingt. Der Aesthetiker mag diese Schöpfungen verschieden bewerten. Der Praktiker mag sie unter diesem oder jenem Gesichtspunkte loben oder tadeln. Der Historiker mag ihre Stellung in der Musik- und Kulturgeschichte untersuchen und sie auf ihren "Ewigkeitswert" probieren und prüfen. Die Kirche, die "stets den Fortschritt der Künste anerkannte und begünstigte," weist sie vom Tempel Gottes nicht hinweg, wofern echte, lautere Kunst aus ihnen zum Menschenherzen redet und

wofern sie die liturgischen Gesetze gewissenhaft wahren. Es wäre ein Irrtum anzunehmen, der den weitaus grössten Teil der katholischen deutschen Kirchenmusiker umschliessende Caecilienverein wolle päpstlicher sein als der Papst. Im Anfange der caecilianischen Bewegung war es angebracht, die liturgische Gesetzmässigkeit mehr—wenn auch nicht ausschliesslich—zu betonen. Wenn das "liturgische Gewissen" hinreichend geweckt ist, wird es vielleicht Zeit sein, allmählich mehr—wenn auch nicht ausschliesslich—die inneren künstlerischen Qualitäten der für die Kirche bestimmten Tonschöpfungen kräftiger zu fordern. In diesen Opportunitätsfragen haben die wechselnden Zeitumstände und andere Verhältnisse ein entscheidendes Gewicht. Aber der Verein als solcher ist sich bewusst, dass er in beiden Rücksichten seinen starken Rückhalt an der durch die Kirche gegebenen Norm hat. Er beansprucht weder nach der einen noch nach der anderen Seite eine selbständige Autorität. Er will weder die Alleinberechtigung einer bestimmten Kunstrichtung noch die Uniformierung durch gewisse liturgische Schulmeinungen. Er respektiert in beiden Beziehungen das Mass von Recht und Freiheit, das die kirchliche Autorität wie den verschiedenen Kunstrichtungen und Kunstepochen, so den verschiedenen liturgischen Gebräuchen und Gewohnheiten der einzelnen Nationen und Gegenden zubilligt und zulässt.

Auf der bereits erwähnten Frankfurter Konferenz wurden bezüglich der mehrstimmigen kirchlichen Gesangsmusik und bezüglich der Instrumentalmusik einige Leitsätze aufgestellt, bei deren Formulierung Peter Griesbacher, Dr. Karl Weinmann und Vinzenz Goller besonders beteiligt waren.

In diesen Leitsätzen wird ausgesprochen, dass der klassische Stil als anerkanntes Ideal allzeit hochzuhalten und zu pflegen sei; der Verein erkenne jedoch die volle kirchliche Berechtigung eines modernen Stiles auf einer dem Palestrinastil gegenüber harmonisch breiteren Grundlage an und stehe bezüglich der musikalischen Ausdrucksmittel für die mehrstimmige unbegleitete kirchliche Gesangsmusik ganz auf dem Boden des Motuproprio von 1903; der instrumentalen Kirchenmusik lasse er dort, wo die künstlerischen Voraussetzungen vorhanden sind, im Sinne des Motuproprio sein volles Interesse und volle Pflege angedeihen.

Es würde hier ein Wort beigefügt werden können über das Kirchenlied in der Volkssprache und über das Orgelspiel. Beide Punkte haben gewiss für die Praxis der Kirchenmusik grosse Bedeutung. Da ihrer jedoch im Motuproprio unter den Gattungen der Kirchenmusik nicht ausdrücklich Erwähnung geschieht, begnüge ich mich mit den eben gemachten Ausführungen. Wo übrigens die Kirchenmusik im Geiste der erörterten Prinzipien gehegt und gepflegt und gefördert wird, braucht die ernste Tonkunst weder um das Kirchenlied in der Volkssprache noch um das kirchliche Orgelspiel in Sorge zu sein.

Choir-Boy Training.

By CYRIL BRADLEY ROOTHAM, M.A., Mus. Doc., 4, Huntingdon Road, Cambridge. Organist and Director of Music, St. John's College, Cambridge.

(For abstract, see p. 69.)

There can be no doubt of the importance of this subject. Quite apart from the unquestionable charm of the sound of boys' voices, when they are well trained, every thinking person will realise that in the hands of hundreds of trainers of boy-choirs up and down the country lies the future success or ruin of many thousands of the next generation of men's voices. Reference is here made not only to the singing-voice, but also to the speaking-voice; for there is no doubt that bad training or lack of training is responsible for many of the unmusical speaking-voices as well as singing-voices which we hear every day.

As a first point it is to be noticed that the choirmaster ought to be able himself to sing, musically and efficiently. He need not be a great solo singer, but he should understand voice-production, and be able to illustrate his views to his choir in a practical manner. An organist should not be a choirmaster, unless he understand singing at least as well as he knows the use of the organ; for the human voice is far more delicate and more expressive than a pipe-organ. And incidentally it may be remarked that composers of choral works and conductors of choral bodies should also have studied thoroughly the technique of the human voice.

In the British Islands for many years there have been choir-schools attached to most of the cathedrals and collegiate chapels, and to many of the more important churches. These schools provide of course for the general education of their scholars; though the boys whom they educate are chosen in the first instance for the excellence of their voices and for their musical ability. The majority of such boys benefit in various ways in after life from the vocal and general musical training which they have thus received; a fair number become solo singers or organists and choirmasters. In this way a good tradition can be handed on from generation to generation.

The great majority of the choristers who are thus trained come from what are called the lower middle-classes. Some people maintain that the best results can be achieved only with boys of so-called gentle birth. My own experience, such as it is, has been rather the reverse. At any rate, two things are certain: good results are attained only by systematic training on sound lines; and good voices and musical intelligence are gifts of Nature which know nothing of class distinctions. Of course a famous choir school, if it be richly endowed, can select the best boys from all over the country; just as a rich football club can command the services of the best professional players to represent their county or their district. But those choirmasters (and they are many) who produce good results from purely local material gain at once the maximum of personal satisfaction and the knowledge that they are helping the musical needs of their district. Certainly a village produces fewer boys than a large town; but then the village church is the cathedral of its neighbourhood, and should be treated as such. Year by year village schools are being provided with more competent teachers, who are instructed by the Board of Education that the singing-hour is at least as important as any other hour of study. Only let this ideal be acted up to by the church authorities, and the choirmaster would have no difficulty in getting time enough during the week to make his choristers efficient singers for the Sunday services. But the necessary enthusiasm, patience, and knowledge must not be lacking.

There will be, then, vocal material enough for an efficient choirmaster in practically any church in the country. He should be able to procure, say, fourteen trebles, able to sing a simple service well. For the more ornate cathedral service a larger selection of voices and more training will be required. While the question of demand and supply in the matter of boys' voices is being discussed, let not the error be made of supposing that all boys have musical voices. A singing-teacher of considerable notoriety said recently that everybody should be able to sing, and cited the analogy of birds. But can all birds sing? Are even the so-called singing-birds all possessed of equally good voices? I have heard thrushes singing very badly. Similarly, some boys have poor voices; others cannot sing at all. And that introduces the important point of the selection of boys for a church choir.

It is well to choose quite young boys of eight or nine, sometimes ten years of age, before they have had many opportunities of acquiring bad vocal habits. At the same time it is advisable to have the choristers collectively as much as possible of varying ages, so as to minimise the risk of losing several boys of about the same age at the same time, in consequence of their voices "breaking," —that is, the appearance of the adult voice supervening on the treble voice. In choosing a boy for a choir, one should of course think of his voice first; but other considerations are important. Does he seem intelligent? Can he instantly and accurately reproduce notes of varying pitch and tonality as they are sounded on a pianoforte? These two considerations should receive careful attention; for even a beautiful voice is of little use unless the owner have a quick ear and an intelligent brain, even at the age of eight or nine. The voices which will most repay the choirmaster's training are those (not necessarily of great volume) which are clear and even from middle C or D to (say) the top A. Those voices are to be avoided which betray a bad "break" about D (4th line in the treble clef), also those which are strong in the lower register and weak in the upper. Furthermore, it is well to find out at once if there be any indication of enlarged tonsils or adenoid growths.

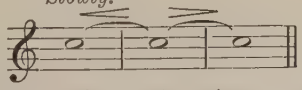
As regards procedure in the practice-room. The boys should not actually sing for more than about forty minutes at any one practice. If the time taken be an hour, there should be intervals of rest, during which the theoretical side of the music may be discussed. But above all the boys should not be compelled to stand too long at a time; they will get tired, cramped, and listless, and bad and careless singing will be the result. As to their positions, the usual plan, both at practice and at service time, is to have the senior boy on each side of the choir at one end of the line, the next senior boy by his side, and so on; the youngest and least-trained boy being furthest from the eldest and most experienced. The idea, no doubt, is that in service time the head boys shall be nearest to the congregation, and so be heard best. I myself adopt a different plan with my own boys (fourteen choristers and six probationers, the latter practising with the choristers, and so preparing themselves to be drafted into the choir when vacancies occur). At service-time the senior boy on each side of the choir (seven a side) is placed in the middle; on either side of him stand the two youngest and least experienced boys; at each end of the line stand those who are second and third in seniority, and next to them are the two remaining boys of intermediate age and experience. Thus the youngest boys have one more highly-trained on either their right or their left; and, as small boys are very imitative, one can attain in this way both efficiency and a good tradition of singing more easily than by the other and usual method, which produces the maximum of efficiency at one end of the line and the minimum at the other. In the practice-room the probationers are placed (three a side) next to the most

senior boys. I call my three eldest boys on each side "seniors," and the other four "juniors." The juniors often are made to sing for a while by themselves. All choristers, senior and junior, are called upon to sing small bits of solo or verse-parts by themselves; every boy thereby gets accustomed as early as possible to hearing his own voice alone, and thus gains confidence without delay. Also the questionable system of having only one or two senior boys to sing all the solo parts is thus obviated. The boys should stand (or perhaps sit on high stools, but with their feet on the ground) in an easy and natural position, and no part of the body should at any time be in a tense or rigid condition. As in violin or pianoforte playing, for instance, ease of posture should be an essential feature.

Regularity of training, especially in the matter of well-chosen vocal exercises, is of the first importance. If the music to be practised in any one week should take more time than the choirmaster suspected, it were far better to leave the service or anthem to take care of itself, and not to encroach on the valuable fifteen minutes or so of vocal exercises which should be the chief feature of every practice. Reference is here made of course to choirs which can read well at sight. All the boys should beat the time. This custom is of the greatest use in teaching boys time-values and rhythm. A pianoforte, and not a harmonium, should be used in the practice-room for accompanying purposes. The pianoforte should be preferably either of the miniature "cottage" or of the "grand" type, so that the choirmaster can see his boys easily over the top of the instrument. A harmonium is a dismal and pernicious instrument, and certainly a bad medium for the accompaniment of boys' voices. Its nasal tone is liable to be imitated by the choristers, and it has not the means of "percussion" possessed by a pianoforte, or even a modern organ, so necessary to mark the varying rhythms of the music to be sung.

The actual vocal training now falls to be considered. Of course, no one can sing well, boy or adult, unless he is taught to breathe properly. Without due command of the breath, good phrasing is impossible. Therefore during all the vocal exercises, the choirmaster should be sure that each boy is taking breath in the appointed places only. The senior boys may perhaps be depended on, not only to manage this for themselves, but also to see that the junior boys next to them are doing their part. A test of good breathing for, say, fourteen boys, is that they should collectively be able to produce a crescendo followed by a diminuendo on one long, sustained note; the diminuendo is especially difficult. This exercise is of great practical value:

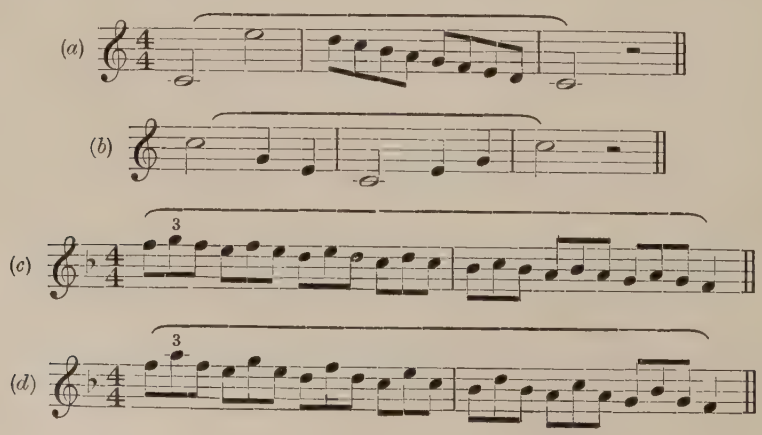
Slowly.

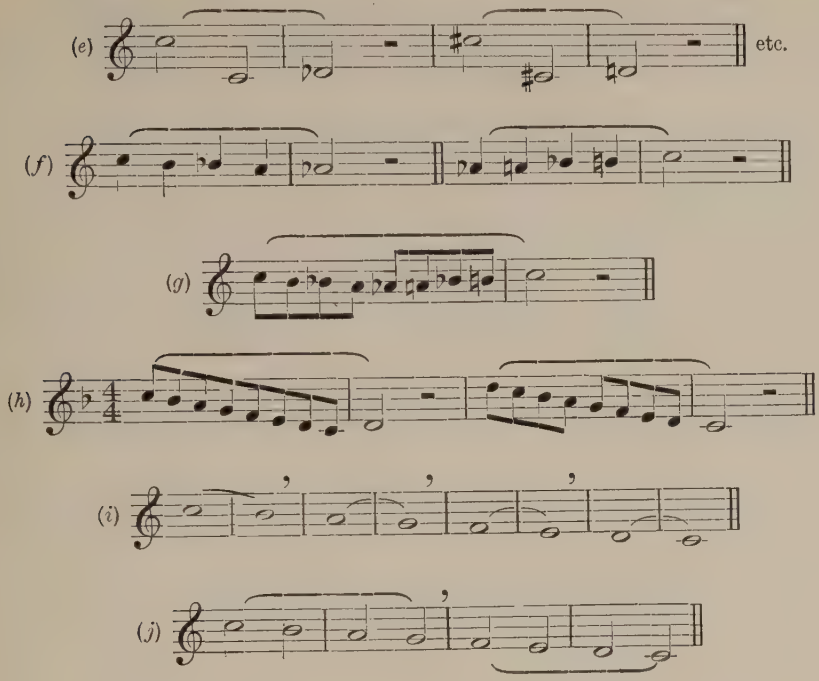


Next arises the choirmaster's most serious problem—the production of good, even tone throughout the whole range of the boy's voice. Every trainer of boys' voices knows that about C or D (3rd space and 4th line of the treble stave) there is likely to appear the "break," or division, in the voice, and that this "break," in nine cases out of ten, will be accentuated by bad methods of singing or by entire lack of training. That part of the voice which lies below the "break" is called chest register; the upper part is called head register. To blend these two into one even compass without any sign of the "break," is perhaps the most difficult part of the choirmaster's work. The danger is that the lower part of the voice will become strong and harsh, while the upper notes (the most beautiful part of the boy's voice) will then become weak, or perhaps will fade away altogether. Extreme examples of this can be

found in any of our streets—the familiar newspaper boy has a magnificently strident chest register, but his head register is non-existent from the singing point of view. His case illustrates what can be effected in the human voice by constant shouting. To obviate this danger, choirmasters resort to various devices. Some develop the chest voice to the full, as well as the head voice. This method is hazardous. There is always the danger of the break appearing, and the lower part of the boy's voice becomes somewhat coarse. The effect is palliated if one listens to the voices at a distance in a large and resonant building; but the tone at close quarters is hardly pleasant. Others cut the Gordian knot, and never allow their boys to develop any full tone at all. This method shuns the difficulty, and the voices never "ring," even in loud passages, on their high notes. Other choir-trainers again, realising that on certain vowel sounds the chest voice cannot be forced, use these "closed" sounds for all the exercises. Others go even further; when words are being sung, they substitute these closed vowel sounds at all times for other vowel sounds which might induce the chest tone to be too prominent. This often makes nonsense of the words, and produces permanently a weak, "smothered" effect, which is unnatural and irritating. Boys' voices are really effective only when their words are plainly heard. Vowels, as well as consonants, should be both clear and natural. I myself believe that the head register should be fully developed, and should be carried down into the chest register; the chest register should not be forced upwards to meet the head voice. For that reason, the exercises which I use almost invariably begin on the highest notes, and the boys are taught to send the tone forward, behind the front teeth, so that the small resonance cavities in the front part of the head are brought fully into requisition to reinforce the sound. For beginners especially I insist on soft singing, using the vowel sound "ah" on the high notes, and relapsing imperceptibly into "$\overline{\text{oo}}$" as the voice descends into the lower or chest register.

The following illustrative exercises "*a*" to "*j*" are selected from many others. They may be sung slowly or quickly, according to the experience and breath-control of the choristers. They are "patterns," and should be used in sequential form in different keys. The position of the tongue, by the by, should be observed. It should lie flat in the mouth. Bad tone is often produced solely by the rising of the tongue, which then interferes with the clear emission of tone from the mouth cavity:—





[The exercises were here sung as an illustration by fourteen choristers.]

The lines have been indicated on which one may endeavour to cure or obviate one of the two chief troubles which the choirmaster has to surmount—the forcing of the chest-tone and its consequent evils. The other most serious difficulty is flat singing. It is assumed first that no boy is allowed in a choir who has a defective musical ear—that is to say, every boy must be able to detect the flat singing when it is pointed out to him. The rest is a matter of knowledge and due care. The chief causes of loss of pitch are:—forcing the tone, physical weariness, ill-health, and laziness. All these causes are, or should be, temporary, and so may be cured. The remedy for forced tone has already been spoken about; for the rest, the choirmaster must see that his boys are in good health and are not overworked. As to laziness, boys are seldom lazy if their work be interesting and varied. It should be the choirmaster's care to see that these latter conditions are not overlooked—for a dull and perfunctory practice will bring its own reward. It sometimes happens however that flat singing persists in spite of the most anxious efforts of the choirmaster. As final remedies are suggested soft and sustained singing on single notes, and recitation on a monotone. These must be persisted in until the cure is effected, but of course the boys must be made to feel that they are responsible factors in the situation.

In due time a boy's voice will "break"—that is to say, puberty will assert itself, and the vocal apparatus will undergo the greatest possible change. As soon as a boy's voice shows signs of "breaking," he should at once and entirely cease to sing, until his man's voice unmistakably asserts itself. The period of change may last only a month or two, it may be extended over a year or even

over a longer period. It is a temptation to some choirmasters to keep on boys during the "breaking" period. They are usually the oldest and most experienced choristers, and not infrequently their voices are exceptionally brilliant at such a time. But, as remarked just now, the boy's future singing voice and speaking-voice are at stake. His treble voice, at the most, will last but eight or nine years, whereas his adult voice has to serve him for the rest of his life. The symptoms of "breaking" are easily detected. Either the lower or the upper notes begin to disappear; or particular notes, formerly clear and true, become uncertain and wavering; or occasionally the voice will "crack" and fly off, usually on a high note. A day or two will suffice to determine if the phenomenon be merely a cold; if not, at all costs, the boy in question should be superseded, and should at once rest his singing-voice entirely, and his speaking-voice as much as possible, until the adult voice appear in its due strength and proper quality.

A few words may be said about part-singing for treble voices. As regards part-singing for boys, it is advisable to let them sing only music in which the parts have each about the same compass. This comprises catches and rounds ("Sumer is y cumin' in" will be an admirable example of the latter), and works written for five or more mixed voices, of which the two upper parts are for trebles. Numerous examples of these occur in the madrigals and motets of the 16th and 17th centuries, and in anthems of the 17th, 18th and 19th centuries. In most of these the two treble parts "cross" freely—that is to say, both sets of trebles sing music of about the same pitch and compass. On the other hand, music written in two or more parts for trebles only, where the lower part or parts each remain at a lower pitch than the upper, is to be deprecated. A boy should always be using every part of his compass. To make some boys therefore sing for any length of time a part which keeps their voices in the lower or chest register only, is to encourage "forcing" of that register. Also, as before remarked, every choirmaster is aware that the upper notes are the best and most characteristic part of a boy's voice.

[As illustrations were here sung, first, a solo from Handel's "Samson," "Let the bright seraphim," for fourteen boys in unison; and, secondly, the very ancient "rota" or "round," "Sumer is y cumin' in," for six voices, the four upper parts being sung by the trebles (three or four to a part.]

These remarks on an important branch of musical training have been necessarily in the nature of a sketch rather than a treatise. It must be remarked in conclusion that only practical experience can teach the successful solution of the difficulties of choir-boy training.

Zur Geschichte der Kirchenmusik im 17. und 18. Jahrhundert.

By Dr. KARL WEINMANN, Ratisbon, Bavaria. Director of the Church Music-school.

(For English abstract, see p. 74.)

AUSZUG.—Auf dem III. Kongress der I. M. G. in Wien 1909 wurde eine Resolution gefasst, die "eine wissenschaftliche Untersuchung der instrumentalen Kirchenmusik um die Wende des 17. Jahrhunderts nach den Quellen als eine dringende Aufgabe der Gegenwart" bezeichnet. Obwohl der Hauptreichtum der Proskeschen Musikbibliothek in Regensburg in den Schätzen des altklassischen A cappella-Stils besteht, so besitzt sie doch auch Werke, welche der obigen Zeitperiode angehören. Das Prüfungs-Ergebnis, inbezug auf die liturgische Verwendbarkeit derselben, und weiterhin die Frage einer eventuellen Publikation bildete den Inhalt dieses Beitrages.

Section V.—Musical Instruments.

Sectional Chairmen: Prof. Vito Fedeli (Novara), Prof. Dr. Angul Hammerich (Copenhagen), Dr. D. F. Scheurleer (The Hague).

Sectional Vice-Chairmen: W. Willson Cobbett, Esq. (London), Rev. F. W. Galpin (Harlow), Theodore Holland, Esq. (Wimbledon), Dr. T. Lea Southgate (London).

Sur la nécessité d'élever le niveau artistique de la Musique Militaire.

By JULIÁN CARILLO, Mexico. Violinist.

(For English abstract, see p. 56.)

Je prends la liberté de communiquer quelques brèves réflexions sur la nécessité qui s'impose de relever le niveau artistique des musiques militaires, trop négligé par les artistes; et de rendre obligatoire, pour les élèves de composition de Conservatoires, de la vieille Europe comme de la jeune Amérique, l'enseignement de l'art d'écrire pour la musique militaire, art bien plus facile que celui d'écrire pour l'orchestre symphonique.

On dit que Michel Angelo se plaisait aux corrections de détails, parcequ'il était persuadé que la présence de ces petites choses éloigne la perfection, et qu'à son avis la perfection n'était pas une petite chose. Je prendrai exemple sur l'illustre auteur du "Moise," et appellerai attention sur une de ces petites fautes qui dans la musique donne les plus regrettables résultats. La musique militaire, qui ne peut pas se flatter d'avoir été honorée d'une bien grande attention des maîtres illustres, tâche avec la plus grande timidité de s'adapter quelques compositions de son frère aîné l'orchestre, et il résulte que maintes fois ces adaptations ne parviennent pas à l'embellir. Assurément les compositeurs de nos jours devraient écrire pour la musique militaire quelques œuvres plus dignes d'elle. Et c'est un devoir pour les Conservatoires, tant de l'Europe que de l'Amérique, d'apprendre aux élèves de composition ce dont ils ont besoin pour savoir écrire pour musique militaire. Il est triste de voir que des musiciens très compétents, qui composent assez bien, qui font de belles instrumentations pour l'orchestre, sont incapables d'instrumenter pour la musique militaire, et vont demander le concours de musiciens qui leur sont inférieurs. Et ce n'est pas un très grand honneur pour les écoles de musique, de voir que les musiciens qui écrivent correctement pour la musique militaire ont acquis cet art presque toujours en-dehors des Conservatoires. Il m'est arrivé, en demandant à des forts musiciens pourquoi n'écrivaient-ils pas pour la musique militaire, d'entendre pour réponse, qu'il y avait énormément de transpositions et que les instruments qui composent l'orchestre militaire offraient une très grande difficulté au point de vue de l'écriture. Dans l'instrumentation pour la musique militaire, on n'a pas besoin de toutes les transpositions qui sont nécessaires dans l'orchestre symphonique. Dans celui-ci nous nous servons presque toujours de toutes les clefs, car nous avons des instruments en Do-Re♭-Re-Mi♭-Mi-Fa-Sol-La-Si♭, etc.; dans la musique militaire on en a seulement en Si♭-Do-Re♭-Mi♭-Fa (quelques-fois). Où sont les instruments en Re? Où sont ceux en Mi? Où sont ceux en Sol?

Où sont ceux en La? Et après ceci, peut-on dire encore qu'on a besoin dans la musique militaire d'une plus grande quantité de transpositions que dans l'orchestre? Une fois demontré que les transpositions sont plus nombreuses dans l'orchestre que dans la musique militaire, nous analyserons si les instruments qui la composent sont plus difficiles à traiter que ceux de l'orchestre. L'orchestre, comme nous le savons tous, a un très grand nombre d'instruments à doubles cordes, les violons, les altos et les violoncelles. Avons-nous dans la musique militaire un seul instrument à doubles cordes? Quel de tous les instruments de la musique militaire peut avoir la très grande difficulté des violons, avec ces coups d'archet, ces pizzicati et ces cordes doubles, triples, et quadruples? Et, il y a encore plus, quel est l'instrument dans la musique militaire, qui puisse être comparé par sa difficulté aux harpes dans l'orchestre, avec ces jeux de pédales si compliqués, lesquels, d'avis des spécialistes, les musiciens les plus célèbres n'ont pu parvenir toujours à traiter correctement? Et du côté pratique, sera-t-il nécessaire de parler de la facilité qu'auraient les élèves de composition pour faire entendre leurs œuvres, si on pense qu'il est plus facile de trouver une demi-douzaine de bonnes musiques militaires qu'un seul orchestre? Combien de compositeurs qui n'ont pu parvenir à faire entendre leurs compositions à l'orchestre, auraient pu les faire jouer facilement dans des musiques militaires, s'ils les avaient pu instrumenter pour celles-ci? Si l'on rend obligatoire dans les Conservatoires l'étude de l'instrumentation pour la musique militaire, on parviendra d'abord à rendre plus complète l'éducation des jeunes compositeurs, et ensuite à établir une base pour l'enrichissement du répertoire de la musique militaire où figureront désormais des compositions dignes d'elle.

Instruments en cuivre omnitoniques à 6 pistons dependants.

By FELICIEN DURANT, 149, rue de la Victoire, Brussels.

(For English abstract, see p. 56.)

RÉSUMÉ.—Le système consiste à ajouter aux trois pistons descendants ordinaires (accordés à 1 ton, ½ ton et 2 tons), trois pistons ascendants, haussant l'instrument d'une quarte juste avec les degrès chromatiques intermédiaires. Un cor en fa ou une trompette en fa est en même temps un instrument en si♭.

Aux sept fondamentales des instruments ordinaires à trois pistons ou des instruments à six pistons du système Sax, viennent s'ajouter cinq fondamentales nouvelles, vers le haut. Nous obtenons douze fondamentales d'où la dénomination d'instruments omnitoniques. Les instruments ordinaires à trois pistons sont faux par l'emploi des doigtés combinés (trop haut) et des tierces (5me et 10me harmoniques trop bas). De plus ces instruments ne disposant que de sept fondamentales sont limités dans le grave du fa♯ nominal son 2.

Les avantages de notre système sont : 1. L'augmentation énorme de l'étendue dans le haut et le grave. 2. La suppression de la lacune entre le fa♯ 2 et l'ut 1. 3. Des doigtés très justes et des combinaisons de correction. 4. Uu grand choix de doigtés à approprier aux traits. 5. Uu doigté-courant très simple (prèsque toujours un seul piston).

L'invention que nous proposons consiste dans l'adoption de six pistons ou cylindres dépendants dont trois descendants et trois ascendants. Le premier, le second et le troisième pistons sont descendants, respectivement d'un ton, un demi-ton et deux tons; le quatrième piston est ascendant d'un ton sur la colonne d'air vide (employée sans piston), le cinquième est ascendant de un ton sur le quatrième et en combinaison avec lui, le sixième ascendant de un demi-ton sur les quatrième et cinquième réunis et en combinaison avec eux. Les quatrième, cinquième et sixième coulisses font donc partie de l'instrument quand leurs pistons restent levés.

L'instrument ainsi construit est omnitonique, c'est à dire qu'il donne douze fondamentales distinctes se succédant régulièrement par demi-tons sur l'espace d'une octave ; ces douze fondamentales sont justes par les doigtés suivants énumérés dans l'ordre chromatique descendant :—

Positions.	Pistons Employes.	
Première	4, 5, 6.	fondamentales nouvelles.
Seconde	4, 5.	
Troisième	4, 6.	
Quatrième	4.	
Cinquième	2, 4.	
Sixième	0 (vide).	
Septième	2.	
Huitième	1.	
Neuvième	1, 2, 3, 4, 5, 6, au lieu de 1, 2.	
Dixième	3	
Onzième	1, 2, 3, 4, au lieu de 2, 3.	
Douzième	1, 2, 3, 6, au lieu de 1, 3.	

A la rigueur on peut employer une treizième position avec les pistons 1, 2, 3 ; cette position donne un fa nominal grave trop haut.

Voici d'ailleurs le tableau des longueurs de tube résultant de ces divers doigtés pour un cor dont la colonne d'air à vide serait en fa :—

Positions.	Sons Reels.	Pistons Employes.	Longueur Exigee.	Longueur Obtenue.	Remarques Quant a la Justesse.
Première ...	si bémol	4, 5, 6	2950	2950	exact.
Deuxième ...	la	4, 5	3126	3126	exact.
Troisième ...	la bémol	4, 6	3313	3333	légèrement trop bas, pratiquement juste.
Quatrième ...	sol	4	3509	3509	exact.
Cinquième ...	sol bémol	2, 4	3718	3744	légèrement trop bas, pratiquement juste.
Sixième ...	fa	0	3939	3939	exact.
Septième ...	mi	2	4174	4174	exact.
Huitième ...	mi bémol	1	4422	4422	exact.
Neuvième ...	ré	1, 2, 3 4, 5, 6	4685	4692	exact (7 millim. sur 4685 sont insaisissables.
Dixième ...	ré bémol	3	4963	4963	exact.
Onzième ..	ut	1, 2, 3, 4	5258	5251	exact (7 millim. sur 5258 sont insaisissables.
Douzième ...	si	1, 2, 3, 6	5571	5505	un peu trop haut mais beaucoup plus juste que la position correspondante de tous les instruments à trois pistons : écart de 66 millim. sur 5 m. 571 au lieu de 168 millin.

Nous ne mentionnons pas la treizième position du si bémol grave avec pistons 123 qui serait beaucoup trop haute.

Si nous négligeons, à bon droit, des écarts de sept millimètres sur de très grandes longueurs, nous constatons que nous avons ainsi neuf fondamentales rigoureusement justes ; trois autres sont pratiquement très justes.

Les tableaux précédents n'indiquent nullement un doigté chromatique permanent. Ils contiennent l'énumération des douze familles tonales de l'instrument. Nous verrons plus loin que l'on peut en extraire un doigté pratique très simple.

Les avantages entièrement nouveaux de notre système sont les suivants :—

1. Nous échappons au défaut de justesse des doigtés combinés bien que nos pistons soient dépendants donc combinables. C'est que : (*a*) La longueur des coulisses ascendantes est calculée en vue de la combinaison et le résultat de leur superposition est rigoureusement exact. (*b*) Les pistons ascendants fournissent des corrections aux doigtés descendants combinés ou bien des combinaisons nouvelles de compensation.

2. L'instrument est capable d'utiliser les fondamentales profondes et les fondamentales aigues selon la nature du trait à exécuter.

Un cor en fa est en même temps un cor en si bémol aigu. De plus ce cor en fa est muni de fondamentales profondes trés justes.

Nous réhabilitons l'ancienne trompette en fa en procurant sur le même instrument, la suppléance automatique d'une trompette en si bémol dans les cas difficiles de l'aigu ; un trombone ténor devient en même temps un trombone alto, un bugle contient un petit bugle, un tuba basse en fa contient un tuba en si bémol et cela par le simple jeu des pistons, sans formalité ni déplacement de l'instrument ni adaptation de ton de rechange.

3. L'instrument n'est pas affligé de la lacune habituelle dans le grave. Arrivé au fa dièze 2 nominal il retrouve le son 1 de sa fondamentale la plus aigue qui est justement un fa bécarre nominal. L'instrument descend ainsi chromatiquement sans interruption, jusqu'au fa dièze nominal son 1, soit pour un tuba basse en fa jusqu'au si réel qui se trouve une octave en dessous du si grave du basson ordinaire. Ce résultat a une importance considérable pour les instruments de basse.

4. La tessiture est énorme à la fois dans l'aigu et dans le grave, facilitée par les changements énormes dans la longueur des tubes. Notre trombone en si♭—mi♭, outre qu'il monte comme un trombone alto, descend chromatiquement jusqu'à l'ut nominal grave.

5. Les doigtés peuvent être basés en ordre principal sur les fondamentales et quintes, harmoniques rigoureusement justes, à l'exclusion des tierces trop basses.

6. Choix considérable des doigtés et des moyens de réalisation. Les douze fondamentales et leurs douze quintes donnent déjà vingt-quatre doigtés pour les douze sons chromatiques d'une octave.

Au point de vue de la richesse des combinaisons, montrons encore que l'instrument peut être employé successivement comme douze instruments simples avec leurs ressources naturelles, notamment pour les arpèges majeures en traits rapides.

7. A cause de la justesse du système un doigté adopté pour une octave peut être gardé aux octaves supérieures. D'ou économie de travail dans l'étude des traits-formules rapides, telles que gammes majeures et mineures, gammes, chromatiques, &c. L'instrumentiste pourra adopter un doigté-type pour traits rapides dans toute l'étendue de l'instrument et surtout du cor ou de la trompette en fa.

Voici le doigté-type que nous recommandons à cause de sa grande justesse et de la facilité résultant de l'emploi presque général d'un seul piston par position (nous notons les sons réels pour un instrument en fa) :—

fa	...	.	0 (vide).
mi	...	...	2me piston.
mi♭	...	...	1er
ré	...	...	4me
re♭	...	...	3me
ut	...	...	0
si	...	...	2me
si♭	...	...	1er
la	...	...	4me et 5me
la♭	...	...	3me
sol	...	...	4me
sol ♭	...	...	2me et 4me

Dans le grave et l'extrême grave, il faut naturellement se servir des doigtés de fondamentales.

8. Les instruments même à long tube seront d'un poids léger. Leur supplément de poids n'est que des trois pistons nouveaux. Quant aux coulisses ascendantes elles ne constituent pas une ajoute, elles font partie de la colonne d'air.

9. Tous les pistons étant percés au maximum de trois trous seront plus étanches et plus faciles à construire que les pistons du système à pistons indépendants percés de quatre trous.

10. Outre ses doigtés entièrement nouveaux et ses ressources toutes spéciales, l'instrument contient en lui le système ordinaire à trois pistons avec abaissement de deux tons au troisième. Pendant la période de transition consacrée à l'étude du système, l'artiste n'est donc pas paralysé par un doigté totalement inconnu ; il lui suffit de pratiquer provisoirement le doigté de nos tubas ordinaires (1 ton, un demi-ton, deux tons). Mais il aura soin d'abandonner ensuite ce doigté défectueux.

The Origin of the Clarseeh or Irish Harp.

By Rev. F. W. GALPIN, M.A., Hatfield Vicarage, Harlow, Essex. Fellow of the Linnæan Society.

(For abstract see p. 59.)

Of ancient stringed instruments there are, we may roughly say, two broad types; in one the strings are stretched across a sound-box and lie parallel with it—this we may call the "lyre" type, though including, for our present purpose, the various forms of psaltery and guitar; in the other the strings are attached to the upper board of the sound-box and rise vertically from it—this is the "harp" type. It is most important to bear in mind these two marked differences and characteristics of the lyre and harp, for they form the basis of our present inquiry.

The earliest notices which we have of the musical instruments of the Kelts, the former inhabitants of the British Isles, occur in the writings of Greek and Roman historians. To pass over the allusions to their horns and trumpets, Diodorus Siculus, who lived just before the Christian era, in his Historical Library (Book V., ch. 2) informs us that among these Kelts were to be found certain musical composers called Bards, who, singing to the accompaniment of instruments like lyres (*ταὶς λύραις ὁμοίων*) now lauded their fellows with hymns of praise, now cursed them with strains of invective. Ammianus also, who

wrote 400 years later, says that these same Bards sang the deeds of their illustrious men to the sweet strains of the lyre (*dulcibus lyrae modulis*). Two hundred years after, Venantius Fortunatus, Bishop of Poictiers, gives us the name of this Bardic instrument: "let the Briton," he writes, "sing to the Chrotta"; and under this Latin form we recognise the title given by the Kelts to their national instrument, so frequently mentioned in their old writings (such as the Seanchus Mor of the 5th century), namely, the "crot" or "cruit."

Thus far all is clear, and would have remained so had not later writers, by the loose application of inappropriate terms and a confused idea of the important structural differences already mentioned, persisted in calling this early British instrument a harp. Nowhere do we find it so described by those who saw and heard it. Greek and Roman writers tell us it was a form of lyre; Keltic records describe it as quadrangular, which the harp is not;

Fig. 1. Small Crot, Castledermot. 8th Cent.

Venantius carefully distinguishes it from the harp, which he says was the instrument of the barbarians; and Professor O'Curry, the greatest Irish savant of the last century, with a perfect knowledge of the ancient Keltic writings and poems, definitely states that the old Irish cruit was a lyre. Furthermore, after a careful survey of the illustrations still extant in manuscripts and on Keltic crosses from the 8th to the 10th centuries, there appears to be nothing which gives countenance to the erroneous and misleading use of the word harp, as representing the form of the crot or cruit of those early days. I willingly admit that, after the triangular harp had been adopted by the Irish minstrels, it was often called cruit as well as clarsech: in the same way as in our own days the violin is known amongst the Welsh peasantry as the "crwth," though there is little resemblance between it and the earlier instrument. But we are speaking of the centuries before 1000 A.D., and literature, drawing, and sculpture combine to represent the crot as a *lyre*, in its smaller form identical with the "rotta," so frequently depicted in Continental manuscripts, and the "rote," used in

England during the Middle Ages. A good illustration is to be seen on the North Cross at Castledermot (co. Kildare) of the 8th century. The size of the instrument was about eighteen inches long by thirteen inches in width: it had five strings (Fig. 1).

We shall probably be told that this small lyre-shaped crot was an ecclesiastical instrument, and that it is for this reason it appears in the manuscripts and on the crosses; that side by side with it was the harp, the instrument of the warrior and the banquet hall. But there is nothing in the old records to support such a theory; in fact, such a distinction in usage was impossible in the days when kings were priests and priests were soldiers.

Again, however, we are met with the objection that in incidents referred to the 7th and 8th centuries we read of a *small* crot and a *large* crot, and of their playing together. It is doubtful, of course, how far such allusions made

Fig. 2. Large Crot, Ullard. 9th Cent.

by writers of a much later time reflect the actual practices of bygone centuries; but at a slightly later date we are not without illustrations of these two kinds of crot, for the sculptured crosses of the 9th and 10th centuries give reliable examples. For our present purpose we will take the famous carving on the 9th century cross at Ullard (co. Kilkenny)—famous because Edward Bunting, having received a rough sketch of the instrument, displayed it in his "Ancient Music of Ireland" (1840) as the first specimen of "a harp without a fore-pillar" hitherto discovered out of Egypt, and therefore suggestive of a close affinity between the Irish people and the land of the Pharaohs. Later writers have taken the assertion and illustration as truth, and though it is due to Frl. Hortense Panum to say that in her interesting article on the "Harp and Lyre in Northern Europe" (Int. Musical Society's Quarterly Magazine, VII., 1, October, 1905) she has hesitated to accept the statement, she has after all but given us, in an incorrect engraving, an idea of what the instrument is.

I realized that only a personal inspection, with rubbings and photographs, could clear up so important a matter, and accordingly the June of 1909 found me at Ullard, and the doubtful points were soon settled. The instrument

depicted represents a large quadrangular crot (Fig. 2)—the original having been probably about three feet in height by about one foot eight inches in its widest part—*with* the usual fore-pillar or support, though the stone is in part decayed. There were apparently six strings; these were fixed to the bottom of the frame and, passing over a long bridge resting on a sound-box which only partially covered the back of the instrument, were attached to pegs or pins placed in the upper curve or headpiece. The illustration is taken from a photograph of a careful rubbing on linen. Similar crots are represented on old crosses at Duiske Abbey, three miles from Ullard, at Castledermot (S. Cross), Kells (S. Cross), and Clonmacnoise (W. Cross), and in Scotland on the Great Cross (St. Martin's Cross) at Iona. Instruments of like character, but slightly different in outline, are illustrated on the Crosses of Monasterboice and Durrow, and also in an Irish manuscript (Brit. Mus. Vit. F. XI.) of the 9th century. But none of these instruments are harps, they are all of the lyre type; and if I were asked from whence they were derived, I should be inclined to attribute their appearance in Ireland to the close contact which existed between that country and the East in the 8th and 9th centuries, Greek priests finding refuge there and Irish laymen and ecclesiastics exploring the historic soil of Asia Minor, Egypt, and the Holy Land. For these forms of lyre approach more closely the shape and structure of the upright psaltery, which was a common instrument in the countries bordering on the eastern shores of the Mediterranean.

So far, then (*i.e.*, up to the year 1000 A.D.), we have no proof at present of the use of the triangular or true harp by the Irish people: the Keltic lyre and its affinities were the national instruments. The harp, though probably known, was not recognised, for the simple reason that it was not Keltic.

The appearance of the harp in Britain coincides with the coming of the Angle, Saxon, and Northman to our shores; though whether these sea-rovers, who were excellent carpenters as well, had added the fore-pillar which henceforth distinguishes their harp from that of Eastern nations we cannot tell, and to pursue the subject further is beyond our present purpose. Enough for us that in the earliest English epic, Beowulf of the 6th century, which relates the glorious deeds of Scandinavian heroes, the harp is frequently mentioned; and it is needless to repeat the constant allusions in the yet later literature of our country to show the popularity of the instrument. It was to be found everywhere, in the camp, and at the feast; the harper was welcomed by all and allowed a liberty of action that was often turned to strategic purposes. It is of greater interest to our present inquiry to observe that at the same time as the Kelt was carving on his crosses the lyre-shaped crot, large or small, the Englishman, as a true son of Scandinavia, Christian though he was, was adorning similar works of piety with representations of his beloved harp. It is to the eastern side of Scotland that we go for illustration, for there was found the stone on which the sculptor could work. These East-coast crosses, as at Aldbar (8th to 9th century), Nigg (9th to 10th century), Dupplin and Monifieth (10th to 11th century) show us *only* the triangular instrument, and it is known that at each of these places the English or Angles formed early settlements. On the other hand, it is not until the 13th or 14th centuries that on the west coast of Scotland we find the true harp depicted in a similar way—as at Iona, in St. Oran's Chapel, and on a column of the cathedral; also at Keills, in Argyll. The Nigg harp is illustrated in Fig. 3.

I have already said that the harp was probably not unknown in Ireland before the year 1000 A.D., though it was not recognised by the Irish minstrels. As early as the 6th century the communication between England and Ireland

was close; the educational facilities found in the Irish monasteries and the advanced state of learning which they had reached gave opportunities of culture to an ambitious Englishman of which he readily availed himself. To take a single instance: in the 7th and 8th centuries there were so many Saxon students at Armagh that a third of the city was called the "Trian Saxon," or "the Saxon third"; a statement which shows not only the popularity of the Irish schools, but that the Saxon and English, as foreigners, were settled in a distinct district of the city, as were the Jews in many a mediæval town of later days. That some of these English students should not have brought with them the harp is out of the question; but it had no attraction for Irish priest or Keltic bard.

Fig. 3. Harp, Nigg. 9th Cent.

With the onward march of time, however, the instrument was forced into a prominence which was bound to command attention.

Appearing first as marauders and pirates, Northman, Scandinavian and Dane—to whom the instrument had been for centuries a treasured possession—at last fixed their settlements on Irish soil and, in the 9th century at Dublin, Waterford and Limerick, established kingdoms which defied the attempts of Irish warriors to annihilate. Recognising their fate, foes, when not actually fighting, agreed to live together as friends, and frequent were the marriages between Danish chieftains and Irish princesses. The banqueting hall reverberated with the strains of the harp, and the Northman's minstrel rapidly became the rival of the Keltic crot-player. In this and in other ways the "English harp" (as Gerbert terms it) was popularised among the Irish, and all the more readily because, during the 10th century, the influence of the clergy and monastic schools, with their affection for the past, was diminishing,

whilst the national poets and singers, with their attendant musicians, were receiving greater honours as they recounted the more turbulent phases of human life, and gloried in the deeds of battle and of pillage which were all too frequent. Yet it needed only the strong hand of one of the greatest of Irish chieftains, generally known as Brian Boru, a thorough musician if we may trust tradition, to weld into one the more discordant elements which existed among his own people as well as among the settlers; and when, in the year 1002, he assumed the kingship of Ireland, a ten-years' peace ensued, the longest known for centuries, in which art and industry alike could flourish. It was at this time, I consider, that the harp, owing to the brilliancy of its tone, which the Irish name "Clarsech" suggests, definitely displaced the less

Fig. 4. Clarsech, Trin. Coll., Dublin. 13th Cent.

resonant lyre-shaped crot for all heroic and festive purposes. The earliest illustration we have of the instrument in Ireland occurs on the west front of Ardmore Cathedral, co. Waterford, which was built in the 12th century, though possibly the series of sculptures, in which the harp is portrayed, may be a century earlier (see "Journal Soc. Ant. Ireland," vol. 33).

The fact that it first occurs amongst a Danish Christian community, closely connected with England and the English Church, is suggestive. Of the beautiful and characteristic example on the famous Shrine of St. Mogue or Moedoc, in the Dublin National Museum, I hesitate to say much; the workmanship of the shrine has been attributed to the 9th century, owing to the long hair of the female figures represented on one of the ancient metal plates attached to its side; but the ornamental work still affixed to

one end of the shrine, and in which the harp appears, seems on close inspection to be of later date, certainly not earlier than the 11th century, though the figure of the harpist has been made to correspond more or less with those on the metal plates. The reliquary of St. Patrick's tooth, on which another fine example of the instrument appears, was made in 1376; and one of the latest illustrations of the instrument in sculpture is to be seen on an

Fig. 5. Clarsech, Galpin Collection. 1734.

altar tomb of the 15th century at Jerpoint Abbey, co. Kilkenny. As already stated, the clarsech, or Irish harp, appears in Western Scotland on stonework of the 13th and 14th centuries, having been introduced by Irish settlers, whilst Dante (*c.* 1300) informs us that the Irish harp had been introduced into Italy in his day, with which country Ireland had long been in ecclesiastical contact.

If, however, we deny to the Irish minstrels the honour of the invention of the harp, with which some patriots would credit them, we must nevertheless acknowledge the skill which they brought to its practice, and the peculiar

improvements which they made in its construction. The English, or Northern harp, was strung with twisted horsehair or with sinews, but the Irish musician had been accustomed on his crot to use metal strings of drawn wire, either of "findruinne" (a sort of brass) or of silver. With metal strings he therefore strung his clarsech and obtained a brilliancy and resonance unknown on the gut-stringed harp; to resist the tension of the wire strings he strengthened the framework of the instrument and increased the depth and size of the sound-board. The oldest Irish clarsech extant (Fig. 4)—now in Trinity College, Dublin, though it is not so ancient as the days of Brian Boru, to whom it has been ascribed—shows us, however, the great difference between the Irish instrument of the early 13th century and the small light-framed harps depicted in English manuscripts of the same date. Little is it to be wondered at that the performances of the Irish minstrels on such instruments excited the admiration and wonder of all who heard them; "their skill is beyond comparison superior to that of any nation I have seen," writes Giraldus Cambrensis at the end of the 12th century; "the modulation is not slow and solemn as in the instruments of Britain to which we are accustomed, but the sounds are rapid and precipitate yet at the same time sweet and pleasing. It is wonderful how in such headlong rapidity of the fingers the musical proportions are preserved, and by their art kept faultless throughout."

So the clarsech became the national emblem of Ireland, and found a place in the 13th century on her coinage and insignia. The twenty-nine strings, plucked with the pointed nail, were gradually increased to thirty-eight or even more, and the sweep of the graceful harmonic curve was extended until, in the 17th and early 18th centuries, the clarsech stood pre-eminent among diatonic harps for beauty of design as well as richness of tone. The Bunworth harp (Fig. 5), which was made by John Kelly in the year 1734 for the Rev. Charles Bunworth, and is now the property of the present writer, shows that even though the original which suggested the clarsech was English, the elaboration of the instrument was undoubtedly Irish, and the result an instrument unique in the history of Musical Art.

Italian Inventions for Instruments with a Keyboard.

By Baron ALEXANDER KRAUS, Jun., 10, Via dei Cerretani, Florence. Banker, Writer on Music.

(For abstract, see p. 62.)

Several inventions concerning stringed musical instruments with a keyboard, made by Italians, have been wrongly attributed to foreigners, in the different works upon the history of the pianoforte or of instruments in general, written by well-known musicologues; who have copied one another, without taking the trouble to ascertain the exactness and truth of the affirmed matters. I beg therefore to set out here, as briefly as possible, the true facts which I have been able to deduce from instruments belonging to my own collection; and at the same time to explain the true origin of the name of the pianoforte, up to this moment probably unknown to my eminent colleagues.

The dampers and the pedals of the pianoforte had their origin in the stops of the ancient clavichords, spinets and harpsichords. We all know that not only in clavichords (instruments with tangents, called by the Germans "bundfrei"), but also in manichords (also called by the Germans "mit Bunden," and wrongly "spinette sordine" by Italians—the spinet being an instrument with quill-plectra, and not with tangents), the fixed damper consisted of a woollen riband, interwoven among the strings on the side of the hitch-pins; or of a soft cloth strip, which was glued upon a narrow wooden beam placed at a distance of about a centimetre above the strings, and which formed the hypotenuse of a triangular frame against which the strings were compelled to strike by the tangents being thus damped. In spinets and harpsichords the damper was represented by a small piece of cloth set in a slit at the upper end of the jack, which, touching the string, damped it when pushed up or down. The effect of sostenuto in the compositions for the harpsichord of the first half of the 18th century could be obtained by keeping down the key; as the damper acted only when the jack fell down, the string continued to vibrate whilst the jack was kept raised.

The invention of the *free* damper has been attributed to the German Lenker, of Rudolstadt; but the late A. J. Hipkins, connected with the house of Broadwood & Sons, examined with me the Cristofori action, which is still in my collection, and agreed with me in ascribing the invention of the free-damper to Cristofori; although there are still some Professors of Universities who not only will not acknowledge this part of Cristofori's invention, but also continue to doubt whether Cristofori is the inventor of the hammer action or not, without giving any good reason in support of their assertion. In some pianofortes—for instance in those of Cristofori's first model (1711), in Schroeter's (1721), in Erard's (1823), and in many others—the independent damper is an "under-damper," because placed beneath the strings; whilst in the subsequent Cristofori models, in Mason's (1725), and in those of many other makers, it is an "over-damper," being placed above the strings.

By means of those stops which acted upon the combs of the jack, augmentation and diminution of sonority could be produced in spinets and harpsichords; whilst with some other stops, provided with bands of leather, of cloth or of soft wool, the quality of sound could be modified, thus producing the effect of a lute, angelic voice, bassoon, &c., such as can very often be met with in old square pianofortes. In the beginning of 1700, Pietro Prosperi, spinet-maker of Siena, invented the spinet sourdine-pedal, which acted upon the keyboard, raising it on the back side by means of a simple wire, and thus modifying the blow of the jacks, a principle later on applied to upright pianofortes by diminishing the blow of the hammer by means of the "piano" pedal. I had in my collection a spinet by this maker, dated 1716, and restored by Ristori; and the keyed-instrument connoisseur, Cesare Ponsicchi, examined it with me and was himself struck by the ingeniousness and simplicity of the invention.

The number of pedals and of knee-levers (genouillères) introduced in harpsichords in place of the stops, increased later on owing to the sub-division of the stops into two parts (bass and treble); and even more when the makers attempted to obtain effects of crescendo and diminuendo by raising and lowering the cover, as in Kirkman's harpsichords, or by gradually opening a shutter as in Tchudi's or Longman & Broderip's instruments with "Venetian Swell." The same happened to pedals in square and grand pianofortes, so that one may find in old pianofortes, especially Viennese, as many as eight different pedals.

We read in most histories of the pianoforte a statement which has been repeated by all those who write books only from books, viz., that John Andreas Stein, of Augsburg (1775), invented the *shifting* "piano" pedal and added to this a contrivance of a lever pressed by the knee, with another for the "forte" stop, lifting the dampers off the strings; likewise a citation of Mozart's letter dated October 17, 1777, in which he sympathises with this new mechanism, which does not compel the player to raise his hands from the keyboard when he chooses to use the "piano" or the "forte" stop. John Broadwood patented (1783) in England his "sourdine" and his "forte" pedal, the latter acting upon the dampers, and unreasonably called "forte"-pedal, though employed also in passages to be performed pianissimo! In 1794, Sébastien Erard patented in England his soft-pedal, shifting the hammers by means of a beam, so that they could be removed from three to two strings and even to one (see passages with "una corda" in works of Beethoven and his contemporaries). Early in the 19th century we find in English grand pianofortes the soft pedal divided into two parts (bass and treble), and in recent years pianoforte makers have attempted to introduce into their instruments some new pedals, like Pleyel's tonal pedal, by which the player may strengthen the sound of some tones through the whole keyboard, or some others imitating the harpsichord, the lute, or any other instrument, but modern pianofortes have generally kept to their usual old soft and "forte" pedals, the only victorious survivors after so long a struggle.

From the foregoing paragraph one might believe that at least the soft pedal of the grand pianoforte is not due to an Italian inventor, but it is otherwise. Bartolommeo Cristofori da Padova, the true inventor of the hammer action, invented also as early as 1725—but as nobody up to this moment has observed—the system of shifting the keyboard in pianofortes, in order to produce a diminution of intensity in the sound, by compelling the hammer to strike only one string instead of two (Cristofori's pianofortes being bichords); and it was essentially because of this contrivance of shifting the keyboard that Cristofori called his instrument "Gravicembalo col piano e forte," and *this* was the true origin of the name "pianoforte."

Principles of Pianoforte Teaching.

By TOBIAS MATTHAY, 96, Wimpole Street, London, W. Professor at the Royal Academy of Music.

(For abstract, see p. 65.)

Six important points for Pianoforte Teachers.—The pursuit implied by the term pianoforte-teaching is so enormously complex that at first glance it seems hopeless to try to cover the ground in one discourse. All that one can do is to select some of the more salient points where the young teacher (and often the old one also) is apt to fail. It is therefore understood that no attempt is here made to deal exhaustively with the subject. I have selected the following points: (1) the difference between practice and mere strumming; (2) the difference between teaching and cramming; (3) how the pupil's mind can be concentrated upon his work; (4) correct ideas of time and shape; (5) the element of rubato; and (6) the element of duration and pedalling.

What is good teaching?—It will be impossible to make clear even these particular essentials of teaching without first taking a preliminary cursory glance at the whole problem of teaching. To begin with, we cannot, accurately speaking, "teach" anyone anything, in the sense of being able directly to lodge any knowledge of ours in another mind. We can only stimulate another mind to wish to learn, and place before that other mind the things desirable to be learned. We cannot teach others, but we can help them to learn.

Here we come at once to one of the special points to be discussed, the difference between good teaching and bad teaching. Good teaching consists, not in trying to make the pupil "do things" so that it may seem like playing, but in trying to make him think so that it may really be playing. In the first case we try to turn out an automaton, but in the second case we prompt the pupil to be a living intelligent being.

Pupils usually do not realise that it is they who have to make the effort to learn; but that is the first thing to make plain to them. True, there are "direct" and empiric methods of teaching, but such directness can only refer to the method of placing things before a pupil. Work is often brought back worse than at the preceding lesson, owing to practice having been purely automatic. Often this is the pupil's fault, but more often still the teacher's, owing to his not having shown the pupil how to apply his brains during practice.

The necessity of Attention.—Practice should not consist in trying to "make the piece go better," but in trying to make oneself see it better—understand it better musically and technically. This implies a constant process of analysis during practice—musical analysis and technical analysis. This means that we must really listen, both outwardly and inwardly. Nothing is more fatal musically than omitting to do this.

To try to draw without looking at the paper is no worse than trying to play without careful aural attention. This is where "ear-training" comes in. But ear-training should always mean training the mind to observe and analyse pitch and time so as to understand music better, and should never be conducted without that immediate purpose in view. There can be no real practice or real lesson without insistence all the time on such real ear-training. All this implies the closest possible attention during the practice hour. Such close attention, in conjunction with a keen imagination, is the distinguishing feature between the work of the talented and of the untalented person. One can therefore raise one's status, musically, simply by insisting on close attention to what one is doing, and more important still, to what one should be doing, musically and technically.

Such persistent use of the judgment and imagination is not only required from the pupil, but also from the teacher. As teachers, our powers must be applied, analytically, in a two-fold direction. First we must analyse the music we wish to teach, its structure and its feeling; and secondly we must analyse the pupil's doings, comparing them with this ideal which we have formed, so that we can diagnose exactly where the pupil fails, and why he fails. Such analysis comes under four headings:—*(a)* we must analyse what the pupil is actually doing; *(b)* we must analyse the faults thereby perceived; *(c)* we must analyse why the pupil is making those faults; and *(d)* we must analyse the pupil's attitude of mind, so that we may know how to treat him.

The use and misuse of Example.—Teachers must learn to explain every point, and must besides educate themselves as musicians and as actual performers, so as to be able to demonstrate the various points by actual example when necessary. Example by itself however has been shown to be useless, as its tendency is here again to turn the pupil into "an automatic ape"; example should

always be accompanied by full explanation as to shape and feeling—the purpose of the means of expression applied. [The opening bars of Schumann's "Warum" were here played, and it was shown how an inexperienced pupil would turn this into a laughable parody unless such explanations were given.]

Enthusiasm.—Unless the teacher can all the time show himself really interested in his work, he cannot expect his pupils to give the truly exhausting attention required if really good work is to be accomplished. And enthusiasm will grow in us, if we but try our best all the time. Enthusiasm however will not suffice by itself. The teacher must not only be willing to help, but must know how to do so, otherwise his work will after all prove a failure.

Cramming v. the Cultivation of Judgment and of Imagination.—The wrong attitude is to try to make the pupil directly imitate the musical effects, the "points," &c., which the teacher's musical sense tells him are required, but without explaining the why and wherefore. Thus he turns his pupil into a mere responsive automaton, a Trilby to his Svengali. This is sheer "cramming," and can have no abiding influence educationally.

The right attitude is to insist on the pupil trying to see for himself all the time to the best of his capacity, musically and technically. One must force him to use his own judgment and imagination, so that these may prompt him all the time; and one must guide that judgment and imagination all the time, so that right seeing and thinking are learned.

In the first case one teaches the pupil to play without thinking, whereas in the second case one teaches him to play because he is thinking, and is thinking rightly.

Two main points are "Key-resistance" and the "Time-spot."—To bring the pupil's mind on his work, one must insist on two main points. One must teach him to attend, in the first place, to "key-resistance," and in the second place to "time-spot," and by this means one ensures musical attention.

By attention to "key-resistance" is meant a constant attention to the obstruction which the key offers before and during its descent. As this resistance varies with every difference in the tone which one is making, one can thus judge (and by this means only) what force to apply, so that one may obtain the tone musically desired.

Attention to "time-spot" means this: One must realise that all music implies progression, and one must use one's inward ear and one's outer physical ear to determine where in the musical progression each and every sound is precisely due. One must make clear to the pupil that sounds have no musical significance whatever unless they are made to suggest progression; there must always be a sense of progression, or movement towards definite landmarks—a growth with a definite purpose, a rhythmical and emotional purpose. This principle of progression applies equally to the smallest segments of music and to the largest—whether we deal with a progression merely of three notes, a complete phrase, or a whole movement. And no child should ever be allowed to touch the pianoforte without being at once shown how this principle of progression onwards, towards cadences, &c., applies everywhere. [The Lecturer illustrated all these points and went into full detail; he also said that he had pointed out the importance of this idea of progression and "scanning" of the music in his "First Principles" (Advice to Teachers), but that the passage was often passed by without its being noticed—that it applied during every minute of one's teaching life. He pointed out, further, that only by strict attention to this principle of progression could one ensure the correction of "sloppiness" in passage-work, and learn to play the notes in between the pulses accurately and musically.—This matter was illustrated, as also the fact that octave passages, &c.

divided between the two hands, still depended on the same mental principle, unless indeed the student had not learned the right ways of technique, had not mastered the "act of resting," when he would here fail owing to his being unable to express himself properly. It was pointed out that to keep this principle of progression in view while playing a long extended movement is indeed the hardest task a player has to deal with; and that success here depends mainly on an accurate memory of the proportionate importance of all the component progressions of the piece—and upon a constant self-control in executing the musical picture thus to be realised as a perfect whole.]

Continuity and Rubato.—To enable one to render a piece continuous in performance, the tempo must be continuous, although it also depends on a correct laying out of tone-values and of the emotional stress. It is to be remembered that a new tempo means a new piece—a new train of thought—and that each change of tempo needs a new adjustment of the listener's attention. Constantly recurring ritardandos and accellerandos, unless on a large scale, are therefore fatal to continuity. But we cannot express ourselves adequately without time-inflections, hence the necessity of rubato. Rubato is requisite in all music, although some of the older masters require it less than do our modern composers. Rubato should be taught even to children—real rubato, not playing out of time. [Illustrations given, specially chosen to prove their necessity even in Beethoven and Bach, although rubato required subtle application in these masters.] Rubato may extend over a few notes only, or over whole phrases. Rubato is of two distinct kinds:—(*a*) where, for the sake of emphasising a note or several notes, we delay the time, and must then make good the time by hastening the subsequent notes so as to return to the pulse at the crisis of the phrase, &c.; and (*b*) where, for the sake of the agitato effect, we begin by hastening the phrase, and must then delay the subsequent notes so as again to bring us back to the pulse at the chief syllable of the phrase—near its end. These two forms can be combined even during the course of a single phrase, and often are. In all cases is it of primary importance to determine exactly where we must return to the pulse, and also to determine the origin of the rubato—whether caused in the first instance by a retardation or by an accelleration. The actual degree and curve of the time-swerve must however be left to the fancy of the moment, and the effects must never be applied so as to become noticeable as such.

[These points were made clear by the lecturer by means of short excerpts, showing for instance how impossible a Chopin Nocturne would be without rubato.]

The next point [likewise illustrated by examples, the allegretto from the "Moonlight" Sonata, &c., being played] is to prove how a rubato will serve to make clear the climax of a phrase in spite of a diminuendo. The most striking emphasis we can give to any note is its coincidence with the pulse after that has been swerved from during a rubato.

[It was here shown by examples from Chopin, &c., how rubato is required to depict all agitated feelings—whereas, to give the effect of decision, calmness, truculence, &c., we must avoid rubato for the moment.]

In passages consisting of notes of contrasting length, the tendency must be to emphasise these differences by giving proportionately more time to the longer notes and less to the shorter ones; and incidentally the teacher will find that the same rule applies with regard to tone-variety, the tone varying somewhat in accordance with the length of the notes. [The Bach Prelude in F sharp was played to demonstrate both these facts.] A somewhat related tonal effect is

required when we continue a phrase after a long note or rest—we must re-start the continuation with far less tone than was given to the last long note, otherwise we shall have the effect of a new phrase there.

Tone Contrasts.—[Illustration.] The importance of rubato does not diminish the importance of tone-contrasts and contrasts of duration; but the absence of both these last is also often overlooked by the teacher. Although made miserable by their absence in the pupil's performances, owing to his not noticing the real reason of his discomfort, the teacher fails to make the slight effort necessary to remedy these things. Most of the failure does not arise from paucity of tone, but from the absence of low tints. Most students in fact never get near a pianissimo, and accompaniments are always played far too loudly. [Exemplified by a few bars from the opening of the "Moonlight" Sonata, it being pointed out that the difference between the good and the bad rendering is attributable solely to the "cutting away" of tone in the first instance.] Students also invariably play the beginnings of phrases far too high up in tone—hence their failure to show the climaxes.

With regard to the actual teaching of the wherewithal of tone-contrasts—the teaching of touch, the rationale of the processes of producing tone, duration and agility—there can of course be no teaching worthy of the name unless these things are throughout most fully explained and made clear to the pupil.

Pedalling.—Pedalling is mostly so much overlooked that even artists' performances are often no better than a child's daubs. It is pitiable to see the amount of care sometimes bestowed on making the fingers execute good phrasing, duration and colouring, when in the meantime the whole effect is obliterated by the right foot. The fault can in most cases be traced again to absolute non-attention to the actual sounds coming from the pianoforte—playing being so often too much regarded as a mere muscular exercise instead of the making of musical sounds for a musical purpose.

We have to learn to syncopate the pedal in legato and in legatissimo, and further to learn the values of incomplete tenuti, the cutting short of sustained effects on a pulse, and half-pedalling effects. [Illustrated by excerpts from Chopin, Beethoven, Brahms, Liszt and Schumann.] We must always remember that music depends not solely on our fingers but also in addition on our right foot.

Sincere Art.—To conclude. Musical art is always on the wrong path unless it is employed to depict things felt and experienced. To be sincere, art must always be used for the purpose of expressing mood or feeling. But it does not follow that by making this endeavour we shall succeed, although we shall be working in the right direction. Also there is the question as to the appropriateness of the moods chosen to be expressed. In the true basis of music—pulse, rhythm, progression—we can find the reason of its great power over the emotions, this basis bringing it into intimate union with all the vital manifestations of Nature, and with the ultimate hidden facts of the universe and infinitude itself.

[The above is a summary of the lecture delivered.]

Die englische Lautenmusik zur Zeit Shakespeare's.

By Dr. TOBIAS NORLIND, Tomelilla, Sweden. Teacher of History of Literature and Music in Lund University; Rector of the Volkshochschule, Tomelilla; Secretary of the National Section Sweden, Int. Mus. Society.

(For English abstract, see p. 67.)

AUSZUG.—Die englische Lautenmusik erlangt ihre Selbständigkeit zu derselben Zeit als die Virginalmusik am Ende des 16. Jahrhunderts europäische Berühmtheit bekommt. —Etwa 1600 hat die kontinentale Lautenmusik ihre Hauptblüte mit Besardus, Laurencinus, Diomedes, u.s.w.—Gerade weil in England die Virginalmusik so beliebt war, hatte die Lautenmusik so schwer um ihre Selbständigkeit zu kämpfen.—Daraus erklärt es sich, dass wir jetzt so wenig von der Lautenmusik dieser Zeit in England wissen, während die gleichzeitige Virginalmusik Weltberühmtheit erhalten hat.—Doch ist es sehr unrichtig die damalige englische Lautenmusik gering zu schätzen.—Nicht nur als selbständiges Instrument sondern vor allem als Akkompagnements-Instrument zum Gesang steht sie sehr hoch.—In den Lautenfantasien schmiegt sie sich technisch oft der Virginalmusik an, als Akkompagnements-Instrument zum Sologesang, aber versteht sie in einer ganz erstaunlichen Weise das Wesentliche zu treffen.—Da die gesungenen Lieder mit Lautenakkompagnement meist von den besten Dichtern Englands verfasst waren, wurde die Laute der wichtigste Vermittler zwischen einer hochstehenden Dichtkunst und hochstehenden Tonkunst.

Il Dattilapero.

By ICILIO ORLANDINI, 2 Via Puccini, Pistoja. Inventor.

(For English abstract, see p. 67.)

SINOPSI.—Scopo del Dattilapero.—Utilità dell' uso di questo strumento per sviluppare e mantenere l'agilità delle dita.—Vantaggi speciali per Violinisti e Pianisti.

Tenuto conto che in tutti i tempi i piu distinti Pianisti e Violinisti hanno con mezzi meccanici (dei quali ognuno ha custodito gelosamente il segreto) ottenuto dei risultati meravigliosi per sviluppare e mantenere l' agilità e l'elasticità delle dita, aumentandone in pari tempo la forza, io mi sono studiato d'immaginare un apparecchio meccanico, che pur essendo di facilissima applicazione, corrispondesse all' intento; ed oggi sono in grado di presentare il mio Dattilapero.

Con cinque principali forcelle, nelle quali si introducono le dita (una sesta forcella serve per il pollice, nell' alternare una mano all' altra) e mediante la pressione su di un tasto, operante sopra delle leve interne, si possono gradatamente ed a volontà dilatare, sia tutte le dita contemporaneamente, sia disposte in varie combinazioni ed a distanze differenti.

Non occorre far rilevare il vantaggio grandissimo che dall' uso del Dattilapero possono ritrarre i suonatori di strumenti da arco per i passi a grandi distanze, negli accordi in posizione lata etc. In quanto ai Pianisti è ovvio il far risaltare la grande facilità con la quale si possano eseguire passi della massima difficoltà da chi abbia, mediante il Dattilapero, ottenuto una straordinaria estensione ed elasticità delle dita.

Nelle occasioni frequenti in chi viaggi, specialmente per professione, etrovasi nella impossibilità di esercitarsi sul proprio instrumento, il Dattilapero diventa indispensabile, non cagiona incomodo alcuno, nè disturba i vicini.

Modo di servirsi dell' Apparecchio.—Si ponga la palma di una mano sul cuscinetto, si introducano le 5 dita entro le forcelle e coll' altra mano si faccia agire la leva, premendo il tasto dall' alto in basso. Per raggiungere il massimo grado di dilatazione si inoltrino le dita (per quanto è possibile) oltre la seconda articolazione, e dopo avere varie volte manovrato la leva, la si arresti alla sua estremità per mezzo dell' annesso gancio. Tale ginnastica, utile a tutti gli studiosi di qualunque istrumento musicale, serve a fare acquistare la elasticità, la indipendenza delle dita ed un maggiore invigorimento progressivo delle mani. Si consiglia di servirsi del Dattilapero, prima di cominciare lo studio dell' istrumento.

Le Fonotomo—Diviseur des Sons.

By Cav. Uff. GEREMIA PIAZZANO, 38, Via Mazzini, Turin. Inventor.

(For English abstract, see p. 68.)

RESUME.—Qu'est-ce que le "Fonotomo" et son but?—L'exacte répartition des sons qui composent l'octave, dans les instruments à son fixe, savoir: pianos, harmoniums, orgues, etc., tandis, qu'elle forme un des points les plus importants de l'art musical, a toujours été l'objet de nombreuses études et de recherches, dans le but de réussir à la former sur une base plus sûre que le système des simples inductions, dont on s'est servi jusqu'à présent. On n'a jamais obtenu cependant un résultat pratique. Pour qu'un système quelconque puisse servir pratiquement, il doit se présenter d'une façon simple, facile, leste et exacte; de cette façon seulement on obtient la véritable utilité. A cette lacune vise à pourvoir le "Fonotomo."

Mode d'emploi.—Les treize cordes, dont se compose le petit instrument, doivent toutes s'accorder à l'unisson parfait, par exemple en treize "la"; operation qui on peut dire est à la portée de tout le monde, même des amateurs. Cela fait, on n'a qu'à serrer les trois vis qui sont au-dessus de la touche principale mobile, qui de l'extrémité de la première corde entière à gauche s'étend, en s'appuyant transversalement sur les autres, jusqu'au point où se trouve juste le milieu de la dernière à droite; comme cette dernière corde de droite, par les lois phoniques, doit nécessairement donner l'octave de la première, il en résultera une gradation soignée de sons, la plus mathématique, en d'autres termes on obtiendra la répartition la plus exacte. Après, on doit reproduire sur une octave du milieu de l'instrument cette répartition, et sur cette base bien sûre, accorder à des octaves justes tout le reste du clavier.

Avantages.—Le "Fonotomo" est un objet commode, très utile et relativement bon marché. Les accordeurs, par ce moyen, économiseront sans doute beaucoup de temps et de fatigue, car il ne leur reste plus qu'à reproduire sur l'instrument, qu'ils doivent accorder, la répartition déjà préparée sur le "Fonotomo" même. Particulièrement dans les pays où il est très difficile d'avoir des accordeurs, qui que ce soit, qui ait un peu de bon sens musical et de patience, pourra accorder son piano, ce qui n'était pas effectuable jusqu'à présent, justement à cause du manque d'une base sûre, à laquelle pouvoir se conformer, afin d'obtenir l'exacte division des sons.

Les instruments de musique en Espagne au XIIIme siècle.

By CECILIO DE RODA, 40, Huertas, Madrid. Director of the Madrid Conservatoire, Member of the Spanish Academy of Fine Arts.

(For English abstract, see p. 69.)

RÉSUMÉ.—Les instruments de musique au Codex de la Cantigas du Roi Alfonso X., à la fin du XIIIme siècle: les miniatures—Les instruments de musique dans le poème "Libro de Buen Amor," de l'Arcipreste de Hita, vers le milieu du XIVme siècle—Un grand nombre des instruments du Codex d'Alfonso X. sont employés actuellement pour les arabes du nord du Maroc. Les instruments arabes et les instruments européens.

Il existe à la Bibliothèque de l'Escorial, en Espagne, un manuscript du Codice de las Cantigas, du roi Alfonso X. dit le Sabis, manuscript de la fin du XIIIme siècle. Il y a dans ce Codice quarante-quatre miniatures représentant cinquante-et-un musiciens, en jouant des instruments de l'époque. Trente ou quarante années après, l'Arcipreste de Hita écrit son "Libro de Buen Amor" où il écrit jusqu'à trente-quatre noms d'instruments. On peut faire une comparaison des deux documents, le document pictorique et le document litteraire.

En premier lieu, il y a, des instruments maures et des instruments chrétiens : des instruments uses par les arabes de l'Espagne, et des autres uses par les peuples européens. Parmi les instruments arabes nous trouvons :—

1. "L'añafil" exactement egal au "nafir" qu'on use à present au Maroc.
2. "Le rabel," avec la même forme et le nombre de cordes que le "rebab" arabe.
3. La "adedura albardana," qu'on joue exactement et qui a une forme très semblable à la "derebuka," usée au nord du Maroc.
4. La "dulzaina," avec presque la même forme et avec le cercle en corne que la gaita ou "rhaita" arabe.
5. Le laud, comme le "lud" actuel.
6. Les albogues, décrits par Cervantes vers la fin de la deuxième partie de "Don Quixote."
7. Le "cannon" et la "demi-cannon," nommés "caño" entero et "medio caño" dans le poème de l'Arcipreste.
8. La "Knitara," ou guitàrre morisca de l'Arcipreste.

Parmi les instruments européens, les plus remarquables comme importance historique sont les "vihuelas de arco" ("violas da braccio" et "da gamba") et pour l'histoire des instruments espagnols, l'apparition première de la "vihuela de pendola," qui est l'origine de la guitarre espagnole.

J'ai supprimé l'exposition des raison philologiques d'application des noms de l'archipreste à les miniatures des Cantigas, par être purement interessantes du point de vue des langues espagnole et arabe, comme également les noms d'autres instruments, moins interessantes à cet objet.

Harmonium Tessaradécatonique.

By JOSÉ PEREIRA DE SAMPAIO, 414, Rua de Bomjardino, Oporto, Portugal. Inventor.

(For English abstract, see p. 70.)

RESUMÉ.—Cet appareil (à sept touches blanches et sept touches noires, construit pour l'inventeur par J. Lancelot, 70, Avenue du Maire, Paris), est fondé sur l'observation qu'a faite le musicographe belge F.-J. Fétis, quand il a écrit que, comme d'Alembert, Prony et Savart, il pensait que la vraie théorie des intervalles musicaux était encore à trouver. Son auteur croit qu'il lui a été donné de trouver cette théorie ; il l'a exposée d'abord dans un opuscule, sous le titre "Théorie exacte et notation finale de la musique"; puis, dans une lettre imprimée. On fournit des exemplaires de ces deux travaux à toutes les personnes qui en demanderont.—Et dans ce moment on présente encore aux savants et au public l'appareil, de démonstration, à deux octaves, qui résout le problème, dont la solution a été vainement cherchée dans son piano par Helmholtz.—L'harmonium tessaradécatonique offre le seul caractère fondamental et irrécusable d une gamme exacte, dans laquelle le dièse d'un ton est rigoureusement égal au bémol du ton suivant; il accomplit donc les souhaits du collaborateur de Helmholtz, Pierre Blaserna, ancien professeur de Physique à l'Université de Rome et sénateur du royaume d'Italie. Dans l'harmonium tessaradécatonique la gamme diatonique actuelle est rendue non pas par la série des touches blanches mais bien par celle des touches noires.

Iconography of Musical Instruments.

By Dr. D. F. SCHEURLEER, 53, Laan van Meerdervoort, The Hague. Banker, President of the National Section Holland, Int. Mus. Society.

(For abstract, see p. 70.)

Before this audience I think it quite unnecessary to demonstrate the importance of the study of old instruments in connection with the history of music. I will therefore merely begin with a few words to remind my hearers of the manner in which in former days people regarded these old instruments. As a rule they were considered and collected as curios. An Italian, Saba da Castiglione, states about 1545 that it was the fashion then to furnish the halls of palaces with clavecins, psalterions, &c., as a means of decoration. We learn that the last Duke of Ferrara, Alphonse d'Este, who died in 1597, had two music-rooms, with an important collection of "cornetti, tromboni, dolzaine, piffarotti, viuole, liuti, citare, arpe e clavecimbali . . . tali usati e non usati," used as well as unused. In the castle of Ambras, Archduke Ferdinand of Tirol formed a precious collection. We hear of the collections of Manfred Septala at Milan, Ferdinand of Medici, Contarini in Venice, and Dandeleu at Brussels, and may presume that the instruments were collected, partly on account of their musical interest, partly for their value as objects of art. Our museums show us clearly what careful artistic workmanship and luxury were applied in the construction of instruments. No kind of rare wood, ivory, precious stones and metals, sculpture, painting or inlaid-work was considered too costly for their ornamentation. No wonder that amateurs of art liked to be surrounded by these handsome objects. In the 18th century also we find a number of names of such collectors mentioned, but most of them were principally concerned with exterior beauty. A desire for serious scientific study was apparently seldom felt.

The French Revolution, which upset so many things, brought with it also a change in this regard. A resolution of the National Convention of 16 Thermidor of the year III. (August 3, 1795) stipulated that there was to be formed "une collection d'instruments antiques ou étrangers et de ceux à nos usages, qui peuvent par leur perfection servir de modèles." Here again was the dawn of a new endeavour—collecting with a scientific and historical purpose. The resolution however shared the fate of so many good innovations of this turbulent period, and it took several decades before it was realised. Not before 1861 was the museum of the Conservatory at Paris opened, and then only with the modest number of 353 exhibits. The good example was however followed ten years later in Belgium, when the famous Brussels Museum was established, which, under the able direction of Victor Mahillon, became a model for all other collections. From that time onwards scientific collection advanced slowly but surely. Exhibitions were held in London, Milan, Bologna, Brussels, Vienna, &c., and meanwhile there were formed and enlarged the private collections of Snoeck, De Wit, Krauss, Tolbecque, Savoye, Samary, Sax, Zach, Ibach, and many others. And now we enjoy the possession of public museums at Berlin, New York, Copenhagen, London, Stockholm, Hamburg, Munich, Cologne, &c., where all pains are taken to make serviceable in the interests of science, the old instruments which have been acquired.

Of course there still remain collectors of curios, as well as dealers in antiques, who will find opportunity to furnish a virginal of Queen Elizabeth, a clavecin of Mozart, a harp of Marie Antoinette, &c. There are always amateurs merely looking out for objects for a panoply in a studio, articles of furniture for a Queen Anne or Louis XV. apartment, or decorative objects for a music-room.

It is curious to note how long it took before professional musicians, with a few favourable exceptions, demonstrated any interest in these old instruments. As a rule the behaviour of musicians with reference to old instruments (violins and violoncellos perhaps excepted) has reminded one of Wagner. Not the hero of Bayreuth, but the famulus of "Faust," the Wagner whose only thought upon beholding antiquities was: "To what a glorious height have we ourselves at last carried it." (Wie wir's dann zuletzt so herrlich weit gebracht.) The sound of a clavecin has usually provoked only a pitiful smile; pity for Bach, that he did not know our grand pianofortes. As if he was not the composer of "Das Wohltemperirte Clavier." Fortunately this condition of things is steadily improving. Private collections are being moved into public museums, and in different countries professional musicians are taking up the practice of long-forgotten instruments. Already it is no longer an exceptional thing to hear a clavecin used in performances of the works of Handel and Bach. It is being realised that modern instruments have supplanted their predecessors, without being able to take their place altogether. For all this we have reason to be thankful, and we may presume that we witness the beginning of a musical renaissance.

There still remains however a great deal of work to be done. Many instruments have absolutely disappeared. Of others only a few mutilated specimens are still in existence. Of several we hardly know how they were played and for what kind of music they were used. The contemporary authors did not think it necessary to mention anything about such things, and the written music has for the greater part found its way to the paper-mill. All sources for increasing our knowledge should be exhausted, and it is to one of these that I particularly wish here to call attention.

I mean the representations of instruments and players in pictures and prints, and on sculptures, vases, coins, cameos—in short, in every branch of art. I am aware that attention has been called to this before now. As early as 1844 Coussemaker for instance wrote a very interesting essay on mediæval instruments, based upon similar documents. And it would indeed form a long list if I were to enumerate all that has been written on this subject, including the valuable articles of Hortense Panum, Leichtentritt, Buhle, Galpin, and many other present-day authors. But however meritorious these works may be, they lack unity. They are too much in the nature of fragments, and each author treats his subject from a different point of view. One investigator deals with a certain kind of instrument, another limits himself to describing sources of information. One inquires into the music that was performed, another into the manner of playing. The consequence of this method of research is: (1) that a writer neglects whatever does not seem of importance for his special purpose; and (2) that identical troublesome processes of research have often to be repeated.

I am desirous of assisting historians in this sort of work. Such aid is absolutely necessary, for, as Leichtentritt has observed, "The literature alone in connection with this subject is so extensive that it is impossible for one man to master it."

Then again it is of the highest importance to study portraits along with which the artist has depicted musical instruments. I do not mean portraits of musicians themselves, for it is comparatively easy to find Mozart at his clavecin, Marais or Schenck with his gamba, Fischer with his hobo, Mouton or Baron with his lute, &c. Portraits of every kind must be examined. How many painters have had their portraits made with an instrument! Teniers, Van Mieris, Jan Steen, Nattier, Watteau, Pamfilo, Van de Velde, Muykens, &c. I just mention a few. Wherever one directs his researches, among royalty, the aristocracy, or common burghers, one is sure to find much to interest him. We find French princesses with their gamba or vielle; lords and ladies with their theorboes, lutes and guitars; burghers, alone or in groups, with their favourite instrument.

How could we expect one single person to handle such an enormous quantity of material as this? And still I have only mentioned one sub-division. Who would be able to take charge of works of sculpture in Italy alone? Who could make an inventory of all that is to be found in France and Belgium? Who is capable of perusing all illuminated manuscripts? Who could look over all Greek and Roman vases, all medals, all coins, all stained-glass windows? And there is still much more: Chinese and Japanese prints, Assyrian, Indian, Persian, Egyptian works of art, &c., &c.

All this has to be systematically examined. But how? What we want is a staff of collaborators under one central direction; and in my opinion, since we have an International Musical Society, it is here that we ought to look for such direction. It is my intention to try to form an international committee, that is to say, if the plan meets with sufficient sympathy and encouragement.

To begin with I would invite a competent person in Denmark and another in Belgium or Switzerland to assist me in the formation of a committee of seven, nine, or more members from different countries. Their first task would be to examine the possibility of carrying out the plan generally, and afterwards to devise an authoritative system, according to which the descriptions would be carried out. These points being settled, a language would have to be selected in which to write the records. Then a way should be found to hoist the flag of the International Musical Society.

If I were asked how I think that the work should be carried out, my answer would be as follows:—The committee selects suitable persons for each branch of research. Experienced men like Prof. Henry Thode, Dr. Bredius, Dr. Hofstede de Groot and M. Moes have assured me that a sufficient number of candidates would easily be found. Preference would be given to young students of history of art, who would do our work in combination with their own studies. The Universities and conservatoriums will always afford an opportunity of finding qualified candidates. So, for instance, I imagine that the committee would charge one person to peruse manuscripts in London, another to compile notes on pictures in Holland, and another to do the same on sculpture in Italy. Naturally each collaborater, before setting out on the performance of his task, would be furnished with detailed information about what has already been done in the sphere allotted to him. The collaborators would put their notes on cards, which must contain, for instance, subject, name of artist, period, number of catalogue, reference to monographs, &c. The instruments would be indicated as far as possible by letters. The secretary of the committee would collect these cards, assort and file them, and have them printed. As soon as a sufficient quantity had been brought together indexes would be made in order to facilitate researches according to the different instruments, the artists, the musicians.

And now as to a very important item: the financial question. Our aim cannot be attained by zeal and goodwill alone. Money is required to reward the collaborators, to pay printing, and for other expenses. I believe however that these outlays would not be exceedingly high, especially as they would be divided over a great number of years. Would it be expecting too much to suppose that in every country represented in the committee a modest contribution would be given? Might we not expect that every museum of instruments would be willing to pay a small amount for a copy of the records? The committee must nevertheless reserve all rights of publication.

In what way all this would have to be done would be determined by the committee. All I have tried to do has been to give general outlines in pursuance of which the questions could be solved.

As I am afraid that these concise remarks on the subject might not prove sufficient to fully awaken your interest, I have taken the liberty to have recourse to the products of some old masters. I believe that the few photographs and engravings here exhibited will prove more efficacious to advocate my project than mere bare remarks. I venture to say that one can hardly find more useful and reliable historical documents.

A student wants to know the principal instruments of the end of the 15th century. Raffaele's "Cecilia," and, still better, Memlinc's "Angels," will give him at once more information than is to be found in numerous books. He wants details about instruments of the beginning of the 17th century. Is it possible to find a more abundant source than Brueghel's pictures at Madrid? He wishes to know how the trompette marine was played; the works of Van Eyck, Memlinc, and others give an answer on that question. He wishes to know what instruments were used by amateurs in the 17th or 18th century, and how they were combined; hundreds of pictures and engravings give a decisive reply.

What I wish to do is to make all these valuable documents easily accessible for those who study the history of music, and I hope that my plan will prove to be a step in the right direction.

Proposals for Improving Elementary "Violin-Methods," and Hints for Teaching the Violin to Children.

By Signora ASSIA SPIRO-ROMBRO, 16 Via di Villa Patrizi, Rome. First violin of the Quartett of the "Società Internazionale per la diffusione della Musica da Camera."

(For abstract, see p. 72.)

The present remarks do not pretend to be a sensational revelation, neither would I pretend to be a new prophet. What is offered is only the result of a desire to help children in the very difficult work which lies at the beginning of their study. My words are addressed to both parents and teachers, but especially to teachers. After giving lessons for the last eighteen years to children of many nations I have been led to some practical points of view not yet observed in our methods. I may say that generally speaking our methods are based on ideas which for more than three-quarters of the pupils, even for musical students, but especially for amateurs, are really fatal. Our first point of view

ought to be to amuse the child who begins to learn, to present to him all the difficulties in such a manner that he may not feel how very tiresome they are. Nobody can say that the study of single strings, bowings, &c., is such as to interest the immature mind of a child. No child would learn, for instance, to read properly if the A B C books were devoid of pictures. Now, what a picture is to the eye the melody is to the ear. Looking at most violin methods, one finds for more than twenty pages only single notes, single technical studies, without any regard for giving pleasure to the ear. As we generally give lessons only twice a week at the beginning, one may calculate four or five months before a child has reached this point, and I could cite more than a hundred examples where the child studies for a year before playing any melody. Now we are accustomed to consider two points of view in our methods: the purely technical part, and the musical part. Most people think that technique is a thing to be learned only for its own sake, that the developing of muscles is a question of time, that technique is something with which the mind has nothing to do, something automatic, and that if people play eight or ten hours a day they can become Liszts or Paganinis. The musical part is generally considered to be a gift from God, something which has no need to be developed, and so it happens that most of our violin-methods are based on a very narrow point of view—that is to say, on the automatic mechanism. But let us look at the conditions obtaining in thousands of homes throughout Europe.

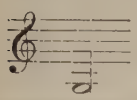
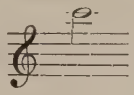
We will consider children from twelve to fifteen years old. What can they play? If they are pianists, some valses and some nocturnes of Chopin; if they are violinists, a sonata of Mozart, or a concerto of Bériot. How do they play?—technically, in every bar a mistake; musically, without any idea of what the composer feels or wishes; rhythmically, so insufficiently that out of ninety in a hundred you cannot even recognise what piece they are playing. If you should ask children to play at sight there will be perhaps one in a hundred who can do it. I have not found a single child who could do it so as to remain in tune and in time. What do these facts show us? If music is learned only from the automatic technical point of view, it does not bring us to the expected result, not even in technique. And why so? Because technique as an end may be said not to exist. Technique is always the means to the end, straitly bound to the mind and closely bound to the melody. Here begins the first principle that I would formulate for the reorganization of our elementary violin methods.

From the earliest beginning the ear of the child must be developed as well as his mind and fingers. Every teacher makes a mistake when he sets the child for weeks to learn a very disagreeable muscular étude. The child learns it like a parrot, without any feeling that this technical étude is a means to an end, a road that leads to bigger tasks. The time is lost,—lost for the developing of mind, and, what is worse, lost even for the developing of technique itself. It may seem to be a mistake what I say, but if it were so we ought to find the majority of children playing technically well.

Then, if it is true that with our "violin-methods" we do not attain the desired result, what is to be done? Let us look at technique from the musical point of view.

To begin with, a lesson twice a week is too little for beginners. Children must have one music-lesson a day for five months, just as they have every-day school. You may tell me: "But in school they learn one day three or four different tasks, and the next day different tasks again." I answer: "Never mind, they have every day the control of a teacher, who must tell them how a task is to be done; they have every day the contact with writing and reading,

the first most necessary attributes." What musical atmosphere has a child who begins to learn the violin? None. If he has a lesson on Monday and the next on Thursday he forgets all that he learned on Monday, or picks up, indeed, a hundred little defects which can never be taken away when he is grown up. The principal duty of the parents is to give to the child the possibility of having every-day lessons for the first four or six months. This seems to be expensive but it is not, because the child learns more in those four months than he would in a year when he had lessons only twice a week.

Then, when the parents have done their duty, and found a teacher for their child, all depends on the teacher. His task is full of difficulty. As every child is different, the teacher must be a thinking person; he must have the power to judge that which a child learns easily and that which he does not, and must be able to write and choose things which amuse the child. It is certain that in the first week the child will learn only how to hold the violin and the bow; but at the same time he must prepare the child to learn all notes from the  on the fourth string to the high  ; the child must sing every note, that it may be for his ear what a picture is for the eye. In the second week, when we begin to put the single finger on the string, the child must learn the time. Never let a child play or sing one single note without counting. From the moment that the child can play the seven notes put those notes to a melody. Sevčik names "melody" the small exercises in his book, Op. 23. These are not melodies in my sense of the word. The ear of a child does not conceive only intervals. By "melody" I mean simple songs for children, or chorales, or popular songs. From the moment that the child hears a melody he becomes interested, and learns technique and music at the same time.

The forty minutes which the child has to play every day must be divided as follows: ten minutes single notes and scales; ten minutes small "études"; fifteen minutes melodies; five minutes reading new notes or melodies. The teacher's attention must be extremely concentrated the whole time; not a single bowing or tone which is not well done must remain unobserved. As no child can play more than ten minutes with concentrated attention, the lesson takes, with pauses, fifty-five or sixty minutes. In those pauses the child may be questioned one day in theory; the next day, when he knows the time up to semiquavers, the teacher may play some melody, the child following with his finger every single note and counting aloud. This is the best way to teach time to a child. It is most necessary that the teacher should never play with the child in unison the single study or scale; this way of developing the ear is a mistake. The child puts his fingers mechanically forwards or backwards without knowing what he does, without having any feeling what is a semitone and what is a whole-tone.

One of the best books I know is certainly Hohmann-Heim's "Violinschule." But it consists mostly of small melodies in G major or F major, with no preparatory studies for them. That shows that it is impossible to find everything one wants in a book, that the teacher must be able to complete the book by writing during every lesson new small études for each child individually.

It may be thought that I am exaggerating, or that all which I am proposing to do is already done by most teachers. I may relate an interesting fact. I sent questions as to what a child must play after five months' study, to many private schools in Munich, Hanover, Paris, Hamburg, Berlin, St. Petersburg, and places in Austria. All answered me, "It depends on the talent of the child."

Only two teachers, a lady in Hanover, and a well-known violin instructor, Von der Hoya of Linz, gave me a detailed result of their experiences. These demonstrated that generally speaking very few teachers have a clear idea of what has to be reached as a minimum in a certain space of time, very few know what has to be developed in a child besides his natural talent. Nobody, in short, thinks what has to be the basis of our method for beginners.

To recapitulate. If our children are ever to become good musicians, and not, as generally at present, bunglers, our methods must be formed as follows: There should be many short parts, because children love change in books. The études should be in progressive grades of difficulty; all melodious; and many kinds of melodies with different rhythms and in different keys. All of the foregoing should be done in the first half-year. When the child has learned to play, properly in tune and properly in time, all the small melodies and studies, then we have advanced so far as to take Sitt or Hollaender or Alard, or any other composer, whichever the teacher prefers. But even then no teacher must tire the child for weeks with a single study or a single melody, which he can never play perfectly after being wearied with playing it for too long a time. If some point, some passage, does not go well in the second lesson, then the teacher must write for the child small mechanical studies not longer than two or three lines, studies in relation to the difficulty which the child does not immediately vanquish. Studies will bring the muscles of the child forward in such a way that all the difficulties in the piece to be played are conquered before the child plays the piece again. For instance, suppose that a child has a natural facility for shakes and no facility at all for legato, then it is clear that the teacher should take the child five minutes, say, for shake, and twelve minutes for legato. It is not necessary to martyrise a child for the whole hour only with legato: he will not learn the legato in that hour, he will only learn to detest the legato. It cannot be said often enough that the child must be accustomed to study properly from the beginning. To study properly means that when a passage does not go well, and the teacher thinks that the child must repeat it several times, he must see that the child takes away fingers and bow from the string every time; just as if he had to play it the first time. Never let the child repeat the same thing mechanically twenty times. The child must say if the note was too sharp or too flat, if it was even or not, if it had an agreeable sound or not: in one word, he must say why he studies the passage. In this manner the mind of the child will be developed; he will have the habit of studying without losing time, a habit which I have not yet found in any grown-up amateur and, I may add, very seldom even in musicians who have finished the Conservatoire or in those who play in orchestras.

And in conclusion. All our attention in giving lessons must be fixed on teaching the child, not music by means of the technique, but technique by means of the music. There seem to be many ways of doing this, but after all there is only one way of forming an intellectual and thinking teacher.

The Value of a Collection of Musical Instruments in Universities.

By Prof. ALBERT A. STANLEY, M.A., Ann Arbor, Michigan. Professor of Music in the University of Michigan, and Director of the University School of Music.

(For abstract, see p. 73.)

If I mistake not, education involves processes engaging the three sides of our nature which find their highest expression in the Humanities, in Science and in Art.

While the initial and ultimate impulses of each of these factors in the equation have always been in existence, their power of leadership has varied in different ages, and has ever been a concrete evidence of the exact character of the racial or national point of view at a given time.

Thus, were one to say that the order in which they are stated is eminently a product of our own day, the statement would not be questioned at all by some. On the other hand, many would seriously object to the right of the first-cited to assume a superiority of position. In view of the powerful appeal of the word "science" to modern ears, and in virtue of its wonderful work in this particular epoch, the objectors named would unhesitatingly place it first in line. Ignoring all the allurements held out by a discussion of this really vital subject—one which for essayists and those who assume to set the world right on every topic is a never-failing contemplation—it must be noted that, while humanists and scientists occasionally come to verbal blows, they nearly always stand shoulder to shoulder whenever the rights and behaviour of the third member of the trio are considered of sufficient importance to be discussed at all.

The humanists must come into close touch with the world of individuals at all points where life rises superior to material considerations before their priority can be seriously proclaimed. On the other hand, the scientists cannot assume leadership simply by virtue of the presentation of a minutely classified list of discoveries of greater or less value to those who do not find their greatest satisfaction in living with no thought of the real end of life. It neither requires courage to state, nor great discernment to realise, that these diverging lines must eventually either run parallel to each other, merge into, or at least come within hailing distance of each other, if they are to be of real service. It may be that much of the exaggerated appearance of divergence comes from astigmatic view. Now Art, depending largely for the means of expression on the one (science) and for its subject, its end, on the other (the humanities), unites these apparently opposing factors. That is the justification for this preamble, for the subject of the present paper indicates one of the many bridges over the gulf which we have sedulously been taught separates the one point of view from the other. Moreover, it points out as a proper and inspiring environment of this study that great and complicated organism, the modern University.

The term "University," as it exists outside the covers of a dictionary, suggests certain reflections, among them the query whether "Multiversity" would not be nearer the truth, at least when applied to most of the institutions in the great country west of the Atlantic?

To most, especially at the first blush, this distinction must appear as of little moment. It is of no consequence whatever as an academic question, but as a practical condition to be faced it determines to a very considerable degree the

character and scope of all work, because it rests on the fitness and preparation of the students, involving as a necessary implication the nature of the goal to reach which they strive.

Here is the crux of the whole situation in America. Specifically, a Department of Literature, Science and Art, a number of professional departments, and a Graduate School; each representing distinct standards of entrance, of graduation and of ideals; the whole presided over by a President or Provost, the integral parts by Deans,—these combine to make a University.

The real motive power rests in a board of trustees, regents, or governors, who, appointed by the alumni, elected by the people, or representing private philanthropy, sit at the fountain head of supplies, and thus largely determine the scope of the work of the institution and the extent of its influence. In view of this statement, the question of organization becomes of paramount importance. The title is a real academic question —for it is merely a matter of terminology. In the advanced courses given in these institutions, work of true University grade is done, and a very considerable amount of research work stands to the credit of American scholars, who generally do such investigation under extremely difficult conditions. Few institutions possess the necessary funds for such a segregation of the advanced and preliminary work as is necessary to attain the best results. The relation of all this to our subject lies in the obvious necessity of offering courses suited to the needs of two distinct classes of students. It will be seen that while on the eastern side of the Atlantic the problem is a simple one, occasionally with us in America it is somewhat difficult, although it must be confessed that, as soon as one views the situation with sympathy and a real desire to *do*, it by no means approaches the impossible, and is indeed pregnant with great potentialities.

Let us now consider our subject at closer range.

Most of the principal collections of musical instruments in America are the results of private initiative and generosity. The United States Government has brought together a very extensive collection, largely through the efforts of the Smithsonian Institute. In this, as in many other lines of investigation, the Smithsonian Institute has done and is doing the work of investigation which in Germany, for instance, is conducted under a more specially defined governmental department. When one notes the large number of instruments in the Museum für Völkerkunde in Berlin, which came to it through the industry and scientific knowledge of Franz Boas, one appreciates the value of much of this work. The collection at Washington is always available for students, but it naturally does not come under my title. Neither does the "Crosby-Brown Collection," installed in the Metropolitan Museum, New York. This, the finest of American collections, is not in an educational institution in the general sense of the term, but it is as available (while being more valuable) to students of Columbia, the College of the City of New York, and other neighbouring institutions, as though it were installed under a University roof—that is to say, if the instruments are meant to be merely seen, and to furnish the idle with the means of satiating curiosity while killing time. The remaining collections of importance have been presented by their collectors to Universities, and are included in their inventories. They are the "Frismuth" (Pennsylvania), the "Steinert" (Yale) and the "Stearns" (Michigan).

Musical instruments make an appeal along various lines, and it is their wealth of suggestion which gives them their undoubted value. It is doubtless true that there may lurk many dangers in this very redundancy of suggestion, for when artistic man goes daft in the pursuit of the "will-o'-the wisps" of

fatuous theory, he frequently soars so high that like Icarus he parts company with his artificial wings, and lands on the terra-firma of hard fact with a complete loss of future interest. In other words, theories regarding the priority of the origin of musical instruments have been numerous in quantity, and both ingenuous and ingenious in quality. Many have flattered their authors by remaining uncontroverted by any other proof than their own inherent absurdity; while others persistently return, as homing pigeons seek their roosts or old jokes enjoy their perpetual Easter-tide. It cannot be said that with all the attractiveness which the subject possesses in the abstract, its concrete results in the circle mentioned in this paper have justified what might have been predicted in view of its significance. The reasons are two-fold. First, musicians as a class have nothing but contempt for these bygone instruments; and secondly there are but few possessing the necessary scientific training and real musical qualifications who can withstand the lure of a more adequate realization of the financial value of their attainments. It has also been said that the "lust for gold," which brought about the fall of Asgard, has begun to exert its baleful influence in the domain of science.

Fortunately there are men who are alive to the suggestions of the special department of research under consideration who willingly yield themselves to the pleasure of winning back a forgotten technique and of penetrating the cloud hanging over its past. If in this day and generation there are fewer men who are willing to follow an ideal that is not profitable than ever before—which may or may not be absolutely true—it is small wonder that the field of "Instrumenten-Kunde" is not overcrowded, for it is an attractive science only to idealists, who in the last analysis are the real practical men. This may account for the fact that University announcements throughout the whole world contain but few notices of lecture-courses along the line in question.

An interest in the subject may be awakened first by dwelling on the more obvious uses of a collection of instruments, and it is just here that the system in vogue in the United States has a distinct advantage. There is at present a very active leaven working in the University lump, and one advantage already gained is the establishment of restrictions which make it impossible for any but the maturer student to elect such work. So if it is difficult to make bricks without straw one is not obliged to do so. To be more specific, and get away from what may appear to be an uncomplimentary simile, we may define the status of the student who can elect this work as approximating that of the German student who is just leaving a Gymnasium. He is not as well prepared in some ways, for he has been allowed so much freedom of choice that he has a passing acquaintance with too great a variety of subjects, and has swallowed much that has not yielded to the processes of digestion; but the situation is infinitely better than formerly, and is improving very rapidly. So, as a result of the seething ferment, students are beginning to see the advantage of the nearer and more intensive view in contrast to the so-called "wider outlook," which in many cases is no outlook at all.

As the student who has mastered approximately the history of music, harmony, counterpoint, &c., ends with a seminary wherein he comes into closer contact with Bach and Beethoven, so an occasional student in whom interest and preparation combine follows his more general study of instruments by serious investigation. One of the great disappointments of my University career came to me when a young man, who had won an advanced degree with "Instrumenten-Kunde" as his Major, and who had every prospect of eminent success as an investigator, lost his way and strayed into a field in which he is now industriously

searching for new prongs to Greek roots. His place has been taken now by another exceedingly well-fitted student, whom I shall guard against straying into forbidden fields.

May we now consider a few practical points relating to our subject.

It is necessary here, as in all investigation, to be sure of the trustworthiness of our evidence. Those who have had experience in making collections will realise how much easier it is to sift the literature on the subject than to be sure of the authenticity of rare instruments, and will see the force of the statement that a collection of musical instruments might be made of exceeding value in the training of detectives. Could the walls of certain rooms in the city of Giotti on the Arno, as well as in the erstwhile home of Orlando Lassus on the Isar, speak, they would tales unfold which would sustain Debussy's contention that "Art is an illusion, a monstrous lie." So at the threshold of our subject abundant opportunity for the exercise of scientific acumen is afforded. None but a thoroughly qualified expert, in whose soul there is much of guile, can hope to be successful in detecting marvellously clever forgeries which would embarrass the prince of deceivers himself.

Assuming that a collection is as free from frauds as possible, at least in such a condition that one is not brought to shame in this respect too frequently, it remains to point out the very serious appeals which it makes. They are: (1) scientific; (2) sociological; and (3) artistic. The first involves all questions of structure, the second involves the relation of instruments to life in a broad way, the third includes the second in a restricted sense, and depends on the first to a limited degree, but primarily considers form and decoration. Thus again two divergent points are reconciled.

It is a matter of astonishment to all who study the evolution of instruments to discover in the rudest specimens the application of fundamental scientific principles. To say that this was conscious would be to shoot wide of the mark. The name of the embryonic black-skinned Helmholtz who, according to some over-enthusiastic writers, must have been responsible for these quasi-scientific practices, was Accident,—who, by the way, has been one of the most prolific inventors in all ages. But eliminating all that is obviously fortuitous, there are abundant proofs of the fact that in most instances savage man went to work in a deliberate manner to evolve something which was of no value to him in his elemental relations to obvious needs of existence, but which was an expression of his groping appreciation of the "necessity of the unnecessary" —to put it in the form of paradox. When one considers the days and years spent on the construction of some of the complexly-carved wooden drums of savages, and reflects that all the work was done with an extraordinary waste of energy, the maximum of effort to the minimum of result; that the artizan worked in the irregular, spasmodic, unsystematic manner of the savage—when one reflects on all this, the product of such toil ceases to be a mere curiosity.

But we are here verging so near to the second phase of our subject that we must return. As this paper is intended to be rather suggestive than scientifically exhaustive, no attempt will be made to point out all of the purely scientific implications of the subject. The files of the "Vierteljahrschrift für Musikwissenschaft," and its successors, the publications of our own Society, contain manifold evidences of the work done in this direction, while the specific literature of the subject is attaining commanding proportions. The catalogues of collections are of extreme value, and no University library worthy of the name should be without them, while not to possess files of the publications mentioned above is a confession of narrowness of judgment to which too many librarians in my own country must

plead guilty. May we assume then that the student should have access to a reasonably complete and carefully-selected special bibliography of the subject? Interesting as are the purely scientific aspects of the evolution of musical instruments, involving the application of such a wide range of exact knowledge, to the class of students who are to be brought into sympathy with all that is included in such evolution—the second phase of the subject is possibly of more compelling interest and may be made of great value. When face to face with all that is involved in the uses to which indigenous instruments have been put, none but the most careless student can avoid being aroused to real interest. Whole chapters of individual, family, tribal and racial life are wrapped up in instruments, which to the ordinary observer and to the rank and file of musicians are mere curiosities, but are eloquent to the sympathetic student. The moment one commences to study drums or flutes, it is discovered that intelligent notice involves a comparative study of social man; which inevitably demands recourse to journals like those of the "Anthropological Society of Great Britain and Ireland," folk-lore publications, and reports of museums and institutions of which the Smithsonian is a good example. This leads to a careful study of early voyages, such as are included in the Hakluyt Society's issues, and still other early sources. In the most unexpected ways one finds interesting and valuable material. The field of coincidences is a wide one, and much of it is yet untilled. The value of certain instruments in which unique methods of tone production are involved, in the settlement of many questions is not to be overlooked. When we realise what philology has done in the domain of language, may we not look for equally valuable contributions from the means through which primitive man attempted to voice a language which he knew but imperfectly, but which meant much to him—possibly more than modern music yields to many satiated devotees of fashionable society and time-killing amusements? A student who traces information in the library alcove at first hand, instead of committing it to memory from a text-book, makes himself—providing that he has common-sense and appreciation—a better student in every way, and finds himself the gainer by thus using his own powers intelligently.

It is a distinct contribution to this particular study, although it is subsidiary to the main object, to learn about instruments. To one who has studied the structure of the clavichord and the harpsichord, who has traced the evolution of the violin, and who has become appreciative of the viol in the process, the music written for these instruments immediately assumes added importance, and he no longer bows to the superiority of the modern pianoforte in any but its own field. Then he becomes an appreciative listener; and the world of music needs nothing so much to-day as intelligent listeners, who hear with their ears, and who are not content, as too many are, to hear with their eyes. "I have seen So and So once" has been frequently asserted as an excuse for not going to hear some celebrated artist, by people who would be shocked could they be brought to an appreciation of the density of their ignorance of musical matters. But this is a side-issue, and only incidentally germane to our subject. What has been said with reference to the clavichord and harpsichord acquires added significance from the fact that the modern world is beginning to realise the beauties of these special instruments. Even to the man who values everything in terms of pounds, shillings and pence, and who knows no standard of measurement which cannot be of value in selling solids or liquids, the fact that these instruments are now in the market and have a high market value may be of interest. He need not trouble himself about the authenticity of one of these instruments, for he can substitute

the guarantee of a responsible maker for the gestures, smiles, lies, and, occasionally, the "old" pamphlet—which is only prematurely old, for it may have been written and found less than a year ago—of some Italian or German dealer. The interest in old keyboard instruments just mentioned is significant.

As the two vastly more important phases of the subject just suggested have received scant treatment, one could not be expected to pay much attention to "form and decoration." Only in so far as form results from structural necessities has it a real value, and decoration may mean much or little in itself, but nothing in so far as the real urgency of the study which we have been sketching is concerned. Beauty always has a positive value, and decoration, as such, never can add to the efficiency of any instrument, and may seriously detract from it. There is a sublimated form of beauty resting on necessity of construction, and the scientific utilization of sound-producing material may take on an outward expression which combines the æsthetic with the practical, the spiritual with the material. This truth forces itself on the intelligent observer of a collection of instruments which has any claim to scientific and æsthetic value.

In conclusion, while the limitations of the subject involved in the title may seem to have been somewhat stretched, its definite object has been to draw attention to the advantages accruing to a University through the possession of a collection of musical instruments. It may be that when a Government does not see fit to instal such a collection private philanthropy may be invoked. It must be done quickly, if it is done at all, for genuine instruments are scarce, and it is increasingly difficult to avoid falling a victim to dishonesty. May we not at some future Congress learn that such additions have been made, and that the work which the present writer has been doing in a humble way for several years will enlist the enthusiasm of men who are better equipped but who cannot approach it with more devotion.

An "Encyclopædic Method" of Pianoforte Teaching.

By EGON STUART WILLFORT, 15 rue Monge, Paris.

(For abstract, see p. 74.)

It is not without reason that we hear everywhere complaints about the epidemic of pianoforte playing, and the fact that a pianist, even after having attained the utmost degree of technical perfection, may yet be found ignorant of the very elements of musical comprehension. It is my opinion that we may search for the cause of this in the incomplete methods frequently used in the average schools of music; therefore I think it would be wrong to look upon the numerous wretched products of faulty methods as a sign of musical degeneration in our time.

Historical research has so multiplied the possibilities of executing music, and added so much new material to the same, that it becomes necessary to take a general view of all this, even for the elementary musical education.

What is the part which the pianoforte should take in the musical life of the present day? In any case the pianoforte should be primarily considered as an interpreter of musical conception, be it vocal or instrumental, leaving it to

the fantasy of the pianoforte player to conjure up the different characteristics and colours of voices and instruments which his own instrument cannot render. Therefore the pianoforte is above all the instrument meant to give general musical outlines, and more than any other it has the power to awaken and develop the imagination. But what have we made out of this remarkable instrument? The terror of social and domestic life, the torment of youth, and the horror of musical critics and concert-goers.

If it is granted that the conception of the pianoforte as a universal instrument is correct, then it can by no means be the task of a pianoforte method to breed virtuosi; rather a good, sound and modern system will never lose sight of the idea of the pianoforte being a general interpreter, and therefore will adapt all pedagogic proceedings to that fundamental idea.

Should special disposition and a force of circumstances lead later on to the career of a virtuoso, a more profound conception of the art of music must then prove of the highest advantage, and will preserve us from seeing a concert hall transformed into an academy of gymnastics, and a sonata of Beethoven into an acrobat's turn.

It is erroneous to suppose that even in the beginning more importance should be attached to the mastering of technical difficulties than to the acquirement of a true musical spirit. I will do no more than mention the frequently occurring case of the pupil on whom too great a strain has been laid in this purely mechanical direction, who first gets tired, then is discouraged, and finally ends by having a horror of all music.

But let us consider the student who pursues his studies in the usual way with average methods. Only by chance and at haphazard does he acquire some fragments of such musical conception as lies beyond the keyboard. The task is left solely to his intuition afterwards to unite these fragments into one great homogeneous view of the art of music. Such a task can, in fact, only be accomplished by a more than ordinarily illuminated intellect, and in any case involves a considerable loss of time.

It is quite different when the pupil gets his training by a course of well-ordered, progressive studies, the professor making the different stages of musical development come before the student like a procession of living figures in music-history.

One generally goes no further in the actual methods of elementary pianoforte teaching than to put the pupil through a course of finger exercises, combined with as little knowledge of theory as possible—just as much as may be indispensable to read pianoforte music. Every teacher of musical theory can testify to the abnormal theoretical ignorance displayed by even consummate pianists.

The real requisites for the rational training of a pianoforte player are: pianoforte technique, theory, knowledge of general musical literature, the art of accompaniment, the reading of full-scores, the acquirement of the faculty of realizing the sound of a piece of music by its mere mental perusal ("development of hearing" and "musical dictation"), and lastly style (which can only be obtained by historical knowledge, and even if the student acquires no more than a general idea of this subject much will be gained).

The object of what I have ventured to call my "encyclopædic method of pianoforte teaching" is to make historical, theoretical and technical knowledge work hand in hand, so that each may sustain and illuminate the other.

By this threefold method (historical, theoretical and technical) the student will soon come to the conviction that all the various branches of musical science are simply conducting lines leading to one great aim—the living work of art.

The tediousness felt during the first period of technical development, which is due to the physical heaviness weighing on all material things, and which generally tends to make the students discouraged, can be utilised by giving to the pupil in this period some slight notions of musical understanding—thus by an inner light clearing the way which he is to pursue later. In this way his interest is kept awake, and in developing the intellectual faculties not only is a wholesome balance sustained between the student's physical and psychical powers, but his spirit, duly informed, also disposes of the means to avoid the over-fatigue of certain muscles by continually changing the manner of using them (changing from the right to the left hand, from a slow tempo to a fast one, &c.).

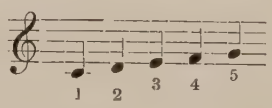
If we wish to communicate to the general public the idea of considering all works of art as products of their time—an idea which we owe to the researches of modern historians, and which is as yet waiting to be adopted by general musical practice—we ought to add to the learned doctrine a pragmatic method of teaching.

I do not mean by this a course of history of music combined with some practical demonstrations on the pianoforte; but rather a method of teaching how to practise music—a method which will condense in so many chapters the different periods of the historical development of music and humanize our manifold abstract forms and theories.

It is evident that a method tending to unite technical training to the cultivation of other branches of musical art cannot spare time for such trifles and nonentities as may be found written for two and four hands in most present-day "methods." Every piece employed in my scheme must be attractive in itself and of real musical and historical value.

In order to gain the time required for the development of musical understanding, we ought to condense technical and theoretical processes so as to make them shorter, more practical, and more efficacious—in one word, to modernize them. In addition to these general principles I will later on offer a single example of the different modified proceedings which I have introduced throughout my method.

The short time at disposal will explain the difficulty I find in giving an exact picture of a method the novelty of which consists less in the general idea than in technical and pedagogic details.

The regular method is preceded by an elementary and preparatory course containing besides general notions ordinarily taught in this period (system and signs of musical notation), the permutations of the first five ciphers, 1, 2, 3, 4, 5, every cipher thus corresponding with a finger of the hand. In this way the beginner not only executes 

and a few variations, but practises all combinations that can be obtained by changing and inter-changing the five numbers (fingers). These exercises, which I received from my late master, Hans Schmitt, of Vienna, constitute a kind of auto-massage of the hand calculated to obtain with astonishing rapidity the independence of the fingers.

As for the elementary development of musical understanding, my opinion is always to proceed here, as everywhere else, gradually from the known to the unknown; consequently it is essential to consider the amount of music unconsciously known by the pupil when he takes his first lesson.

At the first lessons of a pupil I have always and with great success made use of popular music. My procedure is as follows: I execute on the pianoforte the piece chosen, be it a popular song, or waltz, or melody of an opera, anything that happens to be familiar to the pupil, in such a position that he has space to play some additional notes which I have written down for him, taking into account the embryonic standard of his technical possibility. In this way one from the very beginning supplements the lack of rhythmical talent, often noted in the best musical dispositions, and forces the pupil to share in the rhythmical life of musical pieces which he is far from being able to execute. Apart from its real utility this procedure is a source of pleasure and amusement to the beginner. One might perhaps consider this pleasure in rhythmical exercise as an atavistic sensation, for the process of the development of music from a barbaric origin (rhythmical noise) thus reproduces itself in the individual.

By such diversions I conjure up before the beginner the yet far-distant aim of his striving, and I generally find the pupil then very willing to pursue his rather wearisome journey across the barren ground of the "autogymnastic" above mentioned.

The choice of the popular pieces for the first lessons must be decided according to the nationality, the locality, and even the individuality, of the pupil, for only such pieces as are quite familiar to the student can be in harmony with this method. It certainly cannot be the task of an able teacher to guide a pupil's talent to appreciate music of doubtful value; on the contrary, it is his duty to choose from among the popular pieces familiar to the beginner those most apt to bring his understanding nearer and nearer to the classical standard, thus hastening the transition from the popular music known by the beginner to that style which constitutes the very material of a solid musical education. Now it is not my opinion that "solid" is synonymous with "tedious." When a pupil gets weary it is either he himself or his master who is without talent; for a teacher of judgment, when dealing with a well-gifted pupil, will always know how to choose and arrange the material for study in such a way as to keep the interest in the matter in hand continually alive.

After these preparatory studies I proceed to the regular method, beginning as usual with scales. I explain this chapter, as all the following, in two ways, first historico-theoretically, secondly from the view of pianoforte technique.

To give a more exact idea, and at least one example of the methods which I have employed, there will be found at the end of this paper a short summary of my chapter on scales.

After this we pursue the study of consonant and dissonant chords in their harmonic meaning (theory) and practical employment for the pianist (technique). Hand in hand with this we develop the historical knowledge (the style) and the taste of the pupil by a series of pieces chosen from amongst ancient melodies and dances from the time of our forefathers, which mark the earliest sources of secular music, and represent the link to which we may join little by little a beautiful chain of "Kunstmusik" (art music) traceable from the early English and Italian periods to that of the old French schools up to the German masters. These pieces will be conveniently and in progressive order arranged for four and two hands, always taking care to give such historical information to the student as may form his musical judgment in proportion to his gradual technical development. It is clear, after the principles stated above, that one should give to each piece a corresponding historical commentary as to the origin and primal development of secular music.

Bach and Handel, those two great geniuses of the period preceding Haydn, form also an exceptional case for our historical process of teaching; for it requires an amount of musical knowledge far beyond the limits of a student not far advanced to be able to understand these masters. Consequently we are obliged to keep these two supreme lights for the final goal of our musical ambition.

As in music history, thus in our method, with Haydn begins a new phase. Side by side with the practice of pianoforte music one has to make a study of other instrumental music with its multiplied resources of tone-colour. Haydn's symphonies arranged for four hands, explained as to their historical meaning with respect to form and instrumentation, alternate with the execution of Haydn's quartetts in their original score. For this purpose four pianoforte players, one of whom ought to be able to read the C clef on the third line (if necessary let it be the teacher himself), execute on two pianofortes the four parts of the quartett.

The parts of the first violin and viola (tenor) are played on one pianoforte, those of the second violin and violoncello on the second. As in this manner the attention of the pupil is concentrated only on one part, the technical difficulties of the proceeding will be found absolutely secondary. On the other hand, the pupil's rhythmical feeling becomes developed by the necessity of forming part of the ensemble, he acquires the art of phrasing, and the danger is eliminated of the abuse of rubato playing, which tends to annul the musical judgment of many a pianist. Whilst these exercises give much pleasure to those who take part in them, the pupils accustom themselves to a sound and well-perceived execution of music without incurring the danger of indulging in sentimentalism or being prematurely individual.

I continue with these quartett exercises through all the following stages of my teaching, passing from Haydn to Mozart and Beethoven, and taking care that every pupil becomes familiar with the two C clefs on the third and fourth lines respectively; when sufficiently advanced the student will execute simultaneously two parts of the quartett on his pianoforte (first violin and viola, or second violin and violoncello).

Thus the way is paved for the study of Bach's polyphony. The independence of the fingers acquired by the autogymnastic in the preparatory course, developed by the quartett exercises, will find in the style of Bach only the continuation of paths already familiar. Hence it follows that the student arriving at Bach will be enabled to comprehend the spirit of these works without being entirely absorbed in the mastering of their technical difficulties.

From Haydn to Mozart, from Mozart to Beethoven, from Beethoven to the "Epigones," the teacher's task becomes more and more varied. The student who has finished his technical studies (scales, chords) as well as theoretical studies (harmony, &c.), will complete his theoretical knowledge by analysing masterpieces which form part of the practical pianoforte studies.

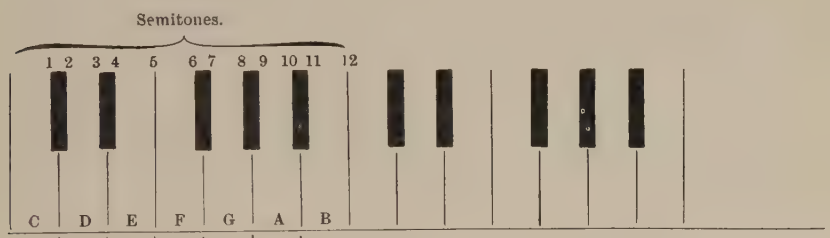
In due time one will have to take up the reading of full scores—in preference to works which have previously been studied arranged for eight, four, or two hands. This reading of full scores may be effected in a way analogous to that which we used for the quartett exercises (four pianists on two pianofortes). Prepared by the before-mentioned quartett exercises, full scores of Haydn, Mozart, and even of Beethoven will not offer very great difficulty. Here, as above, each single work should be explained by analysis and by giving the history and anecdotes connected with it.

Lack of time forbids me to linger on pianoforte teaching in the restricted sense of the word; but here too there will be many things which ought to be supplemented. For instance: general rules for interpretation adapted to the nature of the instrument, the difference in the use of the loud pedal when playing in the bass or in the treble of the keyboard, the different touch when using the pianoforte as a solo or an accompanying instrument, &c.

I hope before long to publish my method in full. By way of example I give here a summary of one chapter, "Scales," taken from my book. The paragraph "A" states only familiar facts.

The Scales. (A)—*Theory.*

When we consider any scale, *e.g.*, C D E F G A B, and count the semitones contained within the octave, we find the total number of notes to be 12; from which it follows that the octave consists of six tones (= 12 semitones). As we have seven degrees in the scale we must distribute the six tones at disposal over the seven steps of the scale; hence arises the necessity of dividing one of the six tones into two semitones. We therefore have to construct all scales with five tones and two semitones; and the position of the two semitones determines the mode.



C—Ionian mode: semitones from 3-4, 7-8 (major key).
D—Dorian mode: semitones from 2-3, 6-7.
E—Phrygian mode: semitones from 1-2, 5-6.
F—Lydian mode: semitones from 4-5, 7-8.
G—Mixolydian mode: semitones from 3-4, 6-7.
A—Æolian mode: semitones from 3-4, 5-6 (minor key).
B—Locrian mode (rejected): semitones from 1-2, 4-5.

In the ancient ecclesiastical tonalities we find the semitones successively on all degrees, from which fact proceeds the varying characteristics of the different ecclesiastical modes.

In the general use of secular music only two of the ancient scales have been adopted, the "Ionicus," our major, and the "Æolius," our minor mode. We transpose these two modes into all the twelve tones which our tempered system comprises. If we begin the "Ionicus" on C or F♯ or A♭, as long as the semitones occur between the third and fourth and between the seventh and eighth degrees one scale is identical with the other (only transposed.)

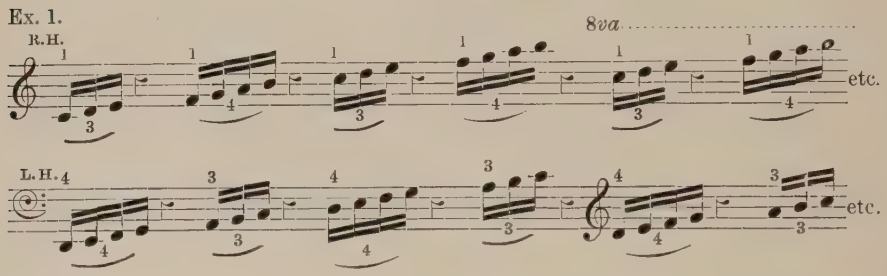
The same is to be said of the ancient "Æolius," our minor key, the semitones of which are placed between the second and third, and the fifth and sixth degrees. The modern use of this mode differs from the ancient in so far as for sake of modern harmonic feeling the seventh degree has been raised in order to obtain the indispensable leading note. This elevation is always considered as accidental, and never appears in the signature, *i.e.*, in A minor without signature one has to supplement everywhere the G♯ as an accidental, E minor with one ♯ employs the accidental D♯, &c.

(B)—*Pianoforte Technique.*

The scales consist of seven steps, whereas the hand has only five fingers; consequently we must divide these seven tones in order to play them in immediate succession into two groups as equal as possible, 3 + 4 = 7.

We therefore have in every octave of the scale a group of three and another of four notes. In order to learn all the transpositions of our two modes it is merely necessary to make the fingers mechanically reproduce these two constantly alternating groups :

Ex. 1.

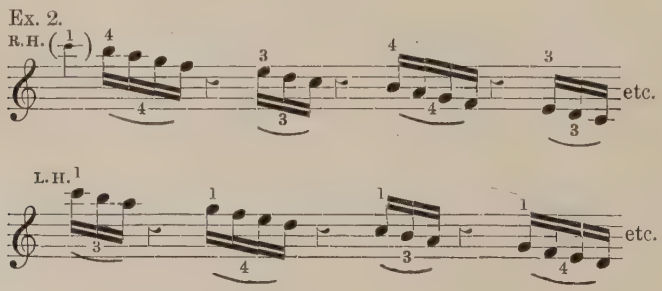


The pupil must practise with only one hand—and always changing from the right to the left—these groups in all the twelve keys. In the beginning of these group-exercises it is most important to concentrate the student's attention on the alternation of the two different groups (3 and 4).

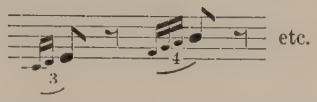
As the rests in Example 1 indicate, the groups are to be practised separately, *i.e.*, without crossing the fingers.

It is also to be recommended to play first all keys successively in one direction, viz., upwards (Example 1) and then downwards :—

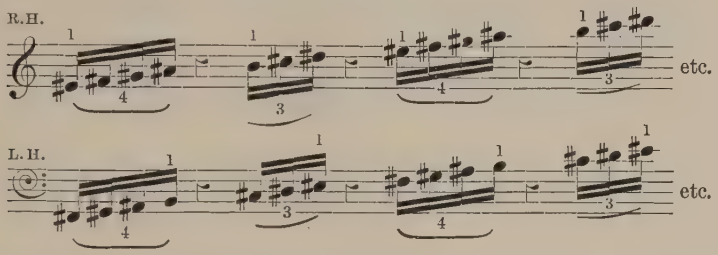
Ex. 2.



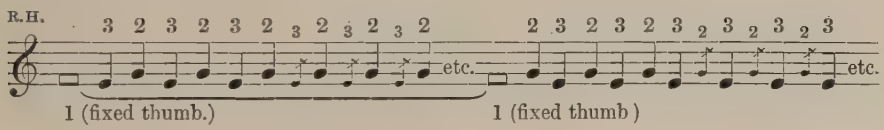
These exercises are continued until the fingers obey, mechanically reproducing their respective groups, beginning in a slow tempo which is to be gradually accelerated. The execution of the groups will thus become somewhat like slides :—

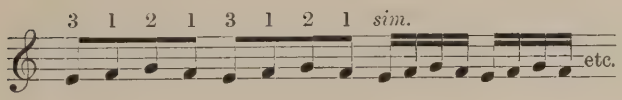


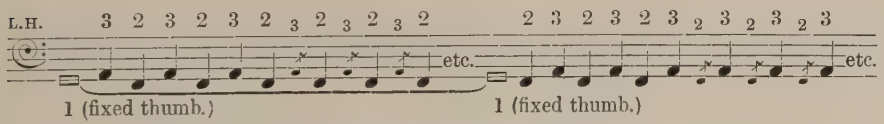
The student's attention should likewise be called to the fact that the groups are arranged in every key in such a manner that the thumb invariably falls on a white key ; for instance, on the key of F ♯ :—

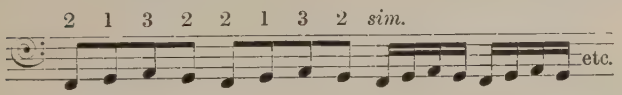


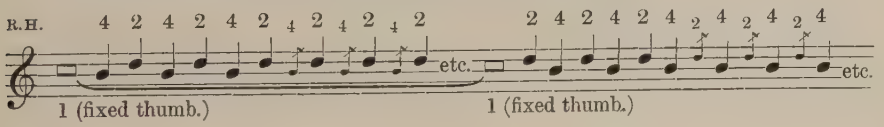
When one has done with these exercises one proceeds to the joining of the groups by a special exercise for crossing the fingers, similar to that employed by Leschetitzky :—

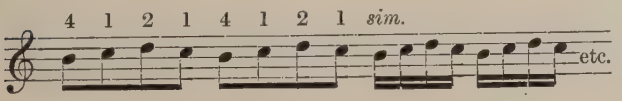


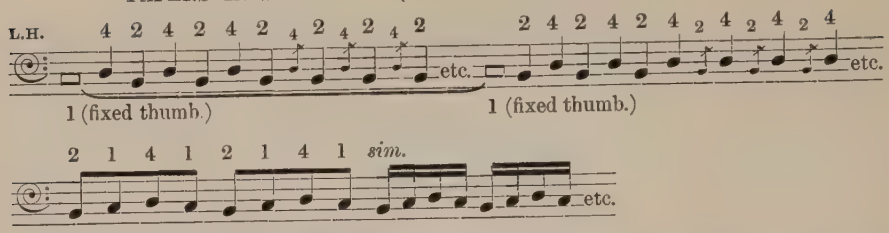




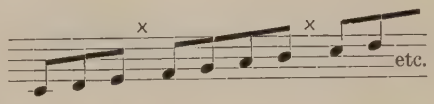








In executing this "crossing exercise" the thumb forms a sort of fixed point over which the hand should turn lightly and without effort. As we have to unite the two groups (3 and 4 [?]) with the commencement of the following octave:—



two different crossing exercises are needed in every key. These should be practised in both directions single-handed in varying time, to prevent an otherwise possible fatigue. (Example 4 [?].)

Although this exercise should be transposed in all keys, we do not immediately proceed to this; but as soon as the crossing exercise of one key is overcome, it should be united to the exercise of the groups of the same key already mastered. After this the entire scale is to be practised in different time: first slow, then gradually faster, and always marking the rhythm. As before, one should play the scale first upwards several times running, then downwards in the same manner. Only later on should the ascending and descending scales be executed together.

In this way the pupil learns the twenty-four scales in a few weeks without much difficulty, always playing single-handed. Only later should the hands play in unison, which will hardly cause any difficulty, each having previously been properly trained.

Ueber Guitarren-Tabulaturen.

By Prof. Dr. JOHANNES WOLF, 9 Illstrasse, Friedenau, Berlin. Professor in the Berlin University. President of the Local Branch Berlin, Int. Mus. Society.

(For English abstract, see p. 75.)

AUSZUG.—Die Guitarre, wahrscheinlich arabischen Ursprungs, gewinnt seit dem Ende des 16. Jahrhunderts für die Hausmusik grosse Bedeutung. Zur Aufzeichnung der Litteratur dient anfangs die italienische Lautentabulatur mit verschiedener Anordnung der Saiten. Als aber das Griffspiel allgemeiner wurde, wurden Grifftabulaturen ersonnen. Es sind zu unterscheiden die italienische Buchstaben-Grifftabulatur des Montesardo und seiner Nachahmer, und die spanischen Zahlen-Grifftabulaturen des Briçneo, Ribayaz und anderer. Die Rhythmen werden bald durch die Form der Buchstaben, bald durch die Stellung der auf den Anschlag zielenden Striche oder mit Zuhilfenahme von Mensuralnoten bezeichnet. Die Griffbuchstaben treten im ausgebildeten Guitarrenspiel mit der italienischen Lautentabulatur in innigere Verbindung. Die Transposition der Griffe wird durch Zahlen am Buchstaben kenntlich gemacht. Ende des 18. Jahrhunderts wird die Tabulatur zu Gunsten der modernen Notenschrift aufgegeben.

Section VI.—Bibliography, Organization, Contemporary Questions, &c.

Sectional Chairmen: Court Organist CARL FREDERIK HENNERBERG (Stockholm), Prof. Dr. MAX SEIFFERT (Berlin), Maestro CARLO SOMIGLI (Chicago), O. G. SONNECK, Esq. (Washington), Dr. HERMANN SPRINGER (Berlin).

Sectional Vice-Chairmen: HENRY DAVEY, Esq. (Brighton), PERCY PITT, Esq. (London), W. BARCLAY SQUIRE, Esq. (London).

L' Insegnamento Della Composizione negli Istituti Musicali.

By Prof. VITO FEDELI, Novara. Director of the "Civico Istituto Musicale Brera."

(For English abstract, see p. 57.)

SINOPSI.—Gli attuali criteri e metodi d' insegnamento della composizione non rispondono più—generalmente—alle odierne esigenze della più progressiva delle arti belle—Una riforma didattica è necessaria per dare al musicista quella completa educazione che potrà metterlo più facilmente in grado di risolvere i problemi tecnico-estetici della odierna evoluzione e di percorrere con successo nuove vie—Progetto di riforma—Parte prima (corso normale): studio dei fenomeni e della tecnica (morfologia pura) con processo graduale storico suddiviso nei vari anni del corso; parallelismo tra armonia e contrappunto; contrappunto vocale e strumentale. Composizioni scolastiche d'imitazione dei modelli classici—Parte seconda (corso superiore): studi estetici particolari a ciascun genere d' arte. Specializzazione dell' insegnamento: musica da camera e sinfonica; musica religiosa e corale; musica teatrale. Libera applicazione delle forme in rispondenza a determinati fini estetici ed espressivi. Corso di musicologia. Altre modalità d' attuazione.

La composizione musicale attraversa oggi un periodo di radicale evoluzione. La più progressiva delle arti belle tende ormai a trasformare non soltanto i suoi caratteri esteriori ma anche l' intima essenza, il sistema fondamentale.

Giammai come adesso l' opera preparatrice della scuola si è resa necessaria per mettere più facilmente in grado i giovani compositori di affrontare e risolvere i nuovi problemi della tecnica e dell' estetica. Ma con i suoi anacronismi secolari, con i ciechi tradizionalismi, con le sue insufficenze, con i suoi errori, la scuola attuale—in genere—risponde interamente al suo scopo o non è essa la causa precipua della decadenza?

Una radicale riforma didattica è ormai necessaria, e poichè l'arte è patrimonio di tutti, lo Stato non può esimersi dal provvedere validamente alla sua tutela, al suo incremento, massime in ciò che si riferisce alla scuola. Occorre svecchiare i sistemi, sfatare i pregiudizi, abolire i tradizionalismi nocivi, come pure occorre mantenere ciò che, immutabile a traverso il progresso e l' evoluzione delle forme ha costituito e costituirà sempre l' intima essenza, la ragione d'essere dell' arte stessa.

Le difficoltà della riforma possono esser superate quando ai pregiudizi e agli antichi sistemi, al tradizionalismo che pur diede un tempo sì rigogliosi frutti (informi, ad esempio, la scuola napoletana del secolo XVIII.), venga sostituito il metodo razionale-pratico, assai superiore nel rispondere alle esigenze della coltura moderna e in particolar modo alla tendenza odierna delle musicali discipline.

I criteri informativi del progetto di riordinamento didattico che ho l'onore di sottoporre al vostro esame, illustri colleghi, si basano anzitutto su una principale e grande divisione fra ciò che didascalicamente si riferisce alla forma, alla tecnica pura, e ciò che riguarda l'ideologia e l'estetica della composizione. Due fasi di studio ben distinte che devono aver separato e completo svolgimento nei vari anni dei rispettivi corsi.

La prima parte rappresenta il periodo di preparazione, la seconda quello di applicazione ; nell' una si acquisiscono i mezzi, nell' altra si esplicano le finalità; non si può accedere alla seconda se non si è percorsa normalmente la prima.

Ecco lo schema del programma per i due corsi :—

Parte prima: Corso normale.—Grado di preparazione musicale (teoria elementare completa e pianoforte obbligatorio fino al corso medio) e di coltura generale negli allievi ammittendi.

Studio dei fenomeni e corso completo di morfologia musicale teorico-pratica. Acustica. Voci. Strumenti. Ritmo. Melodia. Armonia. Contrappunto. Strumentazione.

Quattro anni possono ritenersi sufficienti per compiere questo primo corso da parte di allievi volenterosi e dotati delle necessarie attitudini.

La suddivisione dell' insegnamento nei quattro anni deve seguire rigorosamente l' ordine storico.

Prima dello studio delle più facili combinazioni sonore simultanee (armonia e contrappunto a due parti), dovrà farsi quello della melodia considerata a sè, come disegno fonico e come disegno ritmico, nei suoi attributi armonici, nei suoi caratteri vocali e strumentali. Ritengo sommamente necessario l' accurato studio fondamentale della melodia, studio che dovrà poi proseguire insieme allo svolgimento graduale dell' armonia e del contrappunto.

Esercitazioni puramente diatoniche. Canto fermo. Tonalità antiche.

Trasformazione del sistema tonale. La scala cromatica temperata posta a base del sistema moderno.

Necessità di coordinare in modo parallelo—entro ciascun periodo storico—lo studio del contrappunto e quello dell' armonia. Contrappunto vocale antico e contrappunto strumentale moderno. Diatonismo e cromatismo.

Tendenze odierne dell' armonia ed eventuale trasformazione del sistema tonale. Necessità d' un prudente e illuminato freno scolastico.

Facile e progressiva applicazione pratica della strumentazione coordinata con lo studio della melodia, dell' armonia e del contrappunto, per singoli strumenti, per piccoli e grandi gruppi. Semplificazione della grafia della partitura d' orchestra. Abolizione delle trasposizioni tonali nella pratica, riservando la conoscenza delle vecchie trasposizioni per gli studi storici e didattici.

Esercizi progressivi di composizioni puramente scolastiche. La forma musicale considerata scopo e mezzo a se stessa, senza determinato riflesso espressivo. Imitazione di modelli classici prestabiliti : solfeggi, corali, imitazioni, fughe, ecc., vocali e strumentali.

Frequentissime e sistematiche audizioni ed esercitazioni varie (esecuzione individuale e colletiva, istruzione-concertazione, direzione) in rispondenza all' anno scolastico e al relativo periodo storico, con riguardo speciale all' arte nazionale.

Continuazione dello studio del pianoforte. Corsi complementari di organo, violino, canto individuale e corale, storia, semiografia, letteratura (prosodia), declamazione. Nozioni d' estetica.

Considerazioni d'indole didascalica, disciplinare e amministrativa fanno ritener necessaria l'assoluta uniformità d'indirizzo e di metodo in tutti gli Istituti dipendenti dallo stato e in quelli che venissero pareggiati.

Alla fine del corso normale gli allievi dovranno dimostrare la padronanza pratica d'ogni artificio e d'ogni risorsa della tecnica della composizione. Essi potranno conseguire il titolo di Professori di musica e oltre che aspirare al corso superiore, saranno idonei a percorrere—senza ulteriore istruzione—varie vie professionali a seconda delle attitudini e delle aspirazioni : istruzione elementare e media, direzione d'orchestra, di società corali e strumentali, ecc.

Parte seconda: Corso superiore.—Gli allievi licenziati del corso normale che avranno raggiunto un elevato limite d' idoneità, potramno iscriversi a questo corso. Essi dovranno aver già dimostrato di possedere specialissime attitudini e qualità d' intelletto e di sentimento. Un illuminato rigorismo nell' ammissione al corso superiore produrrà la diminuzione della pletora de' compositori mancati e dei geni incompresi, con beneficio dell' arte e della società. Pauci electi!

Il corso superiore avrà carattere puramente teorico e universitario. In esso si svolgerà lo studio dell' applicazione, dell' uso delle forme musicali in rapporto al significato estetico ed espressivo.

Estetica superiore, sia generica che particolare delle varie specie di composizione. Esegesi critica dei grandi modelli. Specializzazione degli insegnamenti (musica da camera, corale e sinfonica; musica religiosa; musica teatrale). Sezione speciale facoltativa di musicologia e scienze affini.

Corsi complementari superiori : letteratura, filosofia, paleografia, folk-lore musicale, ecc.

Audizioni ed esercitazioni sistematiche con lavori di grande stile d' ogni genere e d' ogni scuola, con speciale riguardo all' arte nazionale.

Obbligo per tutti gli allievi di presentare, in relazione all' anno di studio, un determinato numero di lavori composti con libera applicazione delle forme in rispondenza a determinati fini estetici ed espressivi. Frequenti esecuzioni sperimentali di tali lavori entro l' ambiente scolastico sotto la vigilanza e le disposizioni dei docenti.

Quantunque l' insegnamento del corso superiore sia puramente teorico, è necessario che i vari docenti oltre l' alta dottrina estetica posseggano in modo pratico e completo la tecnica della composizione : essi devono essere musicisti—musicologi. Ogni docente avrà una certa libertà di indirizzo e di metodo entro gli ampi limiti d' un programma sommariamente predisposto.

Il corso superiore potrà essere stabilito soltanto in quei grandi centri ove sia possibile avere le eccezionali condizioni di elevato ambiente artistico intellettuale, necessarie alla completa educazione degli allievi (ottimi concerti di musica da camera, spettacoli teatrali di prim' ordine, grandi esecuzioni corali e orchestrali, ecc.). La durata del corso superiore non oltrepasserebbe i tre anni.

Gli esami di licenza dovrebbero consistere nella presentazione di tutti i lavori composti nei tre anni di studio e di altri da farsi a porte chiuse con determinate norme. Un solenne saggio finale pubblico, con la proclamazione dei laureati e con l' esecuzione dei loro migliori lavori—testimonianza continua della proficuità della scuola—chiuderebbe il corso.

I laureati conseguirebbero il titolo di Compositori ; a coloro che avessero frequentato anche il corso di musicologia—e che oltre l' esame di composizione presentassero una speciale monografia d' indole scientifica, critica, storica, ecc.—verrebbe conferito il grado di Doctor musicae.

Queste, o illustri colleghi, le linee principali della riforma. Non occorre dire che nella particolareggiata elaborazione del progetto potranno essere fatte modificazioni, aggiunte considerazioni, proposte e modalità piú specificate.

I presumibili risultati del nuovo ordinamento sarebbero ben notevoli. Come abbiamo già osservato, il corso normale nel tempo stesso che servirebbe di preparazione e di selezione per gli aspiranti al corso superiore, farebbe diminuire il numero di spostati e d'illusi offrendo ai licenziati, con la completa coltura tecnica, altre vie di utile e decorosa applicazione professionale, senza escludere che dopo tale corso, autodidatti e privatisti potrebbero, senza frequentare il corso superiore, darsi liberamente alla composizione con favorevole risultato.

Il corso superiore darebbe il duplice vantaggio di produre validi compositori —pauci electi!—e colti musicologi: artefici e scenziati: pratici e teorici: continuatori-innovatori dell' arte e futuri educatori di musicisti.

La divisione dei due corsi risponde ad una necessità didascalica riconosciuta dall' esperienza moderna. Troppo spesso oggi nelle scuole vengono confuse le due parti fondamentali della didattica della composizione; troppo spesso allievi ancora inesperti o immaturi della tecnica, privi del corredo delle altre cognizioni necessarie al compositore, spinti dall' incoscente audacia giovanile o dall' eccitamento di ciò ch' essi ritengono . . . . il genio, la divina scintilla creatrice, si danno precocemente alla composizione e producono opere squilibrate, deformi, in cui pagine di qualche pregio ideologico si alternano ad altre di monco sviluppo, di erronea fattura, di strano incomprensibile significato; pagine queste che da amici e critici ignari vengono gabellate per ammirevole prodotto d' audacie innovatrici!

Quando il giovane musicista sarà validamente preparato nel corso normale, quando, reso libero d'ogni preoccupazione della forma e abile a piegar il suono ad ogni significato, potrà volgere utilmente la sua intelligenza—nel corso superiore—ad alti quesiti d' estetica e d' ideologia, a ciò che costituisce la parte essenziale della creazione artistica, allora egli sarà in grado di realizzare i propri ideali, di esplicare le sue facoltà creatrici.

L' ordine storico della sua educazione, con l' avergli mostrato il graduale cammino percorso dall' arte, potrà più facilmente fargli scorgere tra i numerosi e tortuosi sentieri delle attuali aberrazioni, la via vera, la grande e dritta via continuatrice del progresso incessante dell' arte. Egli sarà allora l' artefice innovatore, sarà il vero e riconosciuto caposcuola, d'un novello periodo, non un pervertitore e un decadente.

Ma un altro notevole vantaggio è da ripromettersi dal nuovo ordinamento scolastico. Per virtù della specializzazione dei vari generi e dell' accentuazione del carrattere etnico musicale di ciascuna nazione, si verrà a dare maggior impulso alla diffusione internazione dell' arte. Anzichè nuocere alle tendenze d' internazionalismo, l' accentuazione di quei caratteri etnici che costituiscono uno dei peculiari pregi della musica d' ogni popolo, varrà a conferire maggiori attrattive a questa lingua comune del sentimento, con la varietà dello stile, con la maggior sincerità dell' espressione.

Le diverse scuole nazionali saranno come tante sorelle, varie nei lineamenti e negli atteggiamenti, ma tutte eguali nel sangue derivato dalla gran madre comune, tutte risplendenti della purissima luce del Vero e del Bello.

La musica, nel suo rigoglioso rifiorimento, potrà allora assurgere interamente al suo ufficio, ai suoi più nobili fini; fattrice di civiltà, eccitatrice d' alti sensi, elevatrice dell' intelletto, lingua universale del sentimento, essa nella società futura sarà la vera interprete dell' anima collettiva, sarà la divina confortatrice e affratellatrice dell' umanità.

Irish Musical Bibliography.

By WILLIAM H. GRATTAN FLOOD, Mus. Doc., Rosemount, Enniscorthy, Ireland. Organist of Enniscorthy Cathedral.

(For abstract, see p. 58.)

The subject of Irish musical bibliography has not hitherto received the attention it deserves; indeed, the first attempt to deal with it was by the present writer in his "History of Irish Music" (1905). Frank Kidson, in the new edition of Grove's Dictionary of Music and Musicians, has given a partial bibliography which is of much value. In the present paper it is proposed to give what is believed to be the fullest bibliography of Irish music yet accessible—that is to say, the fullest list of works dealing with Irish music, and collections containing, wholly or in part, Irish airs. It may be accepted provisionally until the subject is exhaustively treated.

It has been stated that we have no documentary evidence for Irish airs until the 17th century, but it is too frequently forgotten that many of the sequences and tropes of the school of St. Gall in the 9th century are the work of Irish monks. Tuathal, or Tutilo, certainly composed "Hodie Cantandus" and "Omnipotens Genitor," while his charming Kyrie, "Fons bonitatis," is included in the Vatican edition of the "Kyriale."

Coming down to the 16th century we find three Irish airs in the Fitzwilliam Virginal Book, and there are a number of our beautiful melodies in the Skene MS. (*c.* 1620), and in the Atkinson MS. (1694-95). Probably the first printed collection containing an Irish air is "Parthenia Inviolata," in 1613 (of which the only copy is in the New York Public Library). Some Irish airs are to be met with in a Dutch music collection, "La Secret des Muses," published at Amsterdam in 1615 and 1619; and in "Friesche Lust Hof," by J. Starter, also printed at Amsterdam in 1625, of which a second edition appeared in 1634. A third Dutch collection, "Nederlandtsche Gedenck-clank," issued at Haarlem in 1626, and a fourth, Camphuysen's "Stichtclyde Rymen" issued similarly in 1647, contain Irish airs.

Playford's "Dancing Master," in all the editions beginning with 1651 and ending with 1728, has numerous Irish airs. D'Urfey's "Pills to Purge Melancholy," 1698-1720, abounds in Irish airs, many of which however are adapted to indecent and ridiculous English words. There are also Irish tunes in Feuillet's "Recueil de Contredanses," published at Paris in 1706, and in a similar collection also published at Paris in 1723.

Quite a number of Irish airs are to be met with in "Thesaurus Musicus," five books, 1693-96, and in Pippard's "A Hundred and Twenty Country Dances for the Flute," in 1711; as also in the early issues of country dance collections by Walsh and others from 1710 to 1730. Irish airs are also scattered throughout the four volumes of the "Merry Musician," 1716, 1727, 1729, and 1733.

The first printed book professing to deal solely with Irish tunes is the "Book of Irish Tunes," published by Neale, of Dublin, in 1725. After that date the vogue of Irish airs was very considerable, and the diligent student will find hundreds of exquisite folk melodies scattered throughout the English ballad operas from 1728 to 1748, and also in the burlettas and musical plays of the second half of the 18th century.

Without further preface there is subjoined the list of printed works answering to the description named at head, from 1725 to 1905 :—

1725. A Book of Irish Tunes .. .. Dublin.
1726. A Book of Irish and Scottish Tunes.. .. .. .. Dublin.
1726. Corbett's "Bizzarie Universali" (2 books) .. .. .. London.
1726. Music for Allan Ramsay's Songs .. .. .. Edinburgh.
1727. Wright's "Arie di Camera" .. .. London.
1729. Coffey's "Beggar's Wedding" .. .. London.
1730. Pilkington's "Progress of Music in Ireland" (A Poem) .. Dublin.
1734. British Musical Miscellany (6 vols.) .. .. London.
1734. Wright's "Compleat Tutor for ye Flute" .. .. .. London.
1737. Bickham's "Musical Entertainer" .. .. .. London.
1738. The Universal Musician .. .. London.
1737-46. "Calliope" (3 vols.) .. .. London.
1742. Oswald's "Curious Collection of Scots Tunes" .. .. London.
1742. Parry's "Ancient British Music" .. .. London.
1742-43. Burke Thumoth's "Scotch and Irish Airs" .. .. London.
1743-44. ,, ,, "English and Irish Airs" .. .. London.
1744. Walsh's "Caledonian Country Dances" .. .. .. London.
1745. Universal Harmony .. .. London.
1747. O'Carolan's Collection .. .. Dublin.
1749. Geminiani's "True Taste" .. .. London.
1749. Brooke's "Jack the Gyant Queller" .. .. .. Dublin.
1749. Pasquali's "Triumph of Hibernia" .. .. .. Dublin.
1749. Rutherford's "200 Country Dances" .. .. .. London.
1754. Lee's "Masque" (3 books) .. .. Dublin.
1754. The Muse's Delight .. .. Liverpool.
1756. Apollo's Cabinet (2nd edition) .. .. Liverpool.
1743-64. Oswald's "Caledonian Pocket Companion" .. .. London.
1755-65. ,, "Pocket Companion for the Guitar" .. .. London.
1756. "The Masonic Lyre" .. .. The Hague.
1761-62. Rutherford's "Country Dances" .. .. London.
1763. A Collection of Scots, English, and Irish Tunes.. .. .. London.
1761-62. Stewart's "Reels and Country Dances" (9 Nos.) .. ..Edinburgh.
1763. Peacock's "Fifty Favourite Scotch Airs" .. .. .. Dublin.
1763. McGibbon's "Scots, English and Irish Tunes" .. .. Dublin.
(A Dublin reprint of the Edinburgh folio edition.)
1751-80. Thompson's "200 Country Dances" .. .. .. London.
1764. O'Hara's "Midas" .. .. London.
1772. M'Lean's "Selection" .. .. Dublin.
1773. Flores Musicæ .. ..Edinburgh.
1774. O'Hara's "Golden Pippin" .. .. London.
1770-78. Horsfield's "Vocal Music" (4 vols.) .. .. .. London.
1774. Jackson's "Celebrated Irish Tunes" .. .. Dublin.
1776. The Hibernian Catch Book .. .. Dublin.
1777. Clagget's "German Flute Duets" .. .. Glasgow.
1778. Campbell's "Reels" .. .. Glasgow.
1779. O'Carolan's Collection .. .. Dublin.
1780. "Vocal Music" (Songs only) .. .. Dublin.
1778-82. Aird's Selection (2 vols.) .. .. Glasgow.
1782. Fielding's "Convivial Songster" .. .. London.
1782. O'Keeffe's "Poor Soldier" .. .. London.
1782. O'Brien's "Lusorium" .. .. London.
1782-83. Corri's Collection (2 vols.) .. ..Edinburgh.
1784. MacDonald's "Highland Airs" .. ..Edinburgh.
1785. Fielding's "Vocal Enchantress" .. .. London.
1786. Walker's "Irish Bards" .. .. Dublin.
(A 2nd edition was published in 1816.)
1786. The Musical Miscellany .. .. Perth.
1788. "Calliope" .. .. London and Edinburgh.

PAPERS IN SECTION VI (MISCELLANEOUS)—*continued* (*Flood*).

1788. Thompson's "Hibernian Muse" .. .. London.
1791. Brysson's "Fifty Favourite Irish Airs" .. .. .. Edinburgh.
1792-93. "The Musical Miscellany" (2 vols.) .. .. .. Edinburgh.
1793. MacFadyn's "Repository" .. .. Glasgow.
1793. Mountain's "Collection of Country Dances" .. .. .. Dublin.
1794-95. Cooke's "Selection of Irish Airs" .. .. Dublin.
1795. Gaudry's "Masonic Songs" .. .. Dublin.
1795. Hime's "Pocket Book" .. .. Dublin.
1795. MacFadyn's "Collection" (5 vols.) .. .. Glasgow.
1796. Bunting's "Ancient Irish Music" .. .. London.
1797. Holden's "Masonic Songs" .. .. Dublin.
1788-99. Aird's "Selection" (4 vols.) .. .. Glasgow.
1797-1800. Vocal Magazine (4 vols.) .. .. Edinburgh.
1787-1805. The Scots Musical Museum .. .. Edinburgh.
1793-99. Urbani's "Scots Songs" (4 books) .. .. .. Edinburgh.
1795-99. Thomson's "Select Collection" (4 sets) .. .. .. Edinburgh.
1799. Adams's "Musical Repository" .. .. Glasgow.
1801. Crotch's "Specimens" (vol. i.) .. .. London.
1802-03. Ware's "Easy Instructions" .. .. Dublin.
1802-04. O'Farrell's "Collection of Irish Music" .. .. .. London.
1803. McGoun's "Repository" (2 vols.) .. .. Glasgow.
1804. Mulholland's "Irish and Scots Tunes" .. .. .. Edinburgh.
1805. Owenson's "Hibernian Melodies" .. .. London.
1805. Fitzmaurice's "Collection of Irish Airs" (6 Nos.) .. .. Edinburgh.
1804-06. Holden's "Irish Tunes" (2 books) .. .. .. Dublin.
1800-06. Hime's "Selection" .. .. Dublin.
1806. Cooper's "Collection" .. .. London.
1804-10. O'Farrell's "Pocket Companion" (4 books) .. .. London.
1807. Mackintosh's "Collection" .. .. Edinburgh.
1807-08. Elouis's "Collection" .. .. London.
1808. Crosby's "Irish Musical Repository" .. .. .. London.
1808. Holden's "Periodical Irish Melodies" .. .. .. Dublin.
1808. Moore's "Irish Melodies" .. .. .. Dublin and London.
(The first number of this immortal work was issued in April, 1808. It ultimately extended to ten numbers, which appeared at various dates from 1808 to 1834.)
1809. Murphy's "Irish Airs and Jigs" .. .. Paisley.
1809. Bunting's "General Collection" .. .. London.
(A second edition was published in 1811.)
1810. Mulholland's "Ancient Irish Airs" (2 vols.) .. .. .. Belfast.
1810. Power's "Musical Cabinet" .. .. Dublin.
1812. National Melodies .. .. Dublin.
1812. Hartstonge's "Minstrelsy of Erin" .. .. .. Dublin.
(A second edition was issued at Edinburgh in 1816.)
1804-14. Hime's "Country Dances" .. .. Dublin.
1814. Panormo's "National Airs" .. .. Dublin.
1815. Sutherland's "Repository" .. .. Edinburgh.
1815. Fraser's "Highland Airs" .. .. Edinburgh.
1814-16. Thomson's "Irish Airs" (arranged by Beethoven) .. .. Edinburgh.
1814-16. Fitzsimon's "Irish Minstrelsy" (arranged by Smith) .. Dublin.
1815-17. Kinloch's "One Hundred Airs" (2 vols.) .. .. London.
1816-18. Campbell's "Albyn's Anthology" .. .. .. Edinburgh.
1818. A Selection of Irish Melodies .. .. Dublin.
1818. Holden's "Favourite Irish Airs" .. .. Dublin.
1817-20. Dovaston's "British Melodies" (2 books) .. Dublin and London.
1820. Mona Melodies .. .. London.
1819-21. Hogg's "Jacobite Relics" .. .. Edinburgh.
1821. MacCullagh's "Collection of Irish Airs" (3 vols.) .. .. Dublin.
1822-25. Smith's "Irish Minstrel" (6 vols.) .. .. .. Edinburgh.
1824. M'Creery's "Selection" .. .. Petersburg, U.S.A.
1825. The London Minstrel .. .. London.
1825. Forty Irish Melodies for the Flute .. .. London.
1826. Egan's "National Lyrics" .. .. London.
1827. Plumstead's "Beauties of Irish Melody" .. .. .. London.
1822-31. O'Callaghan's Collection of Irish Airs. (5 Nos.) .. .. Dublin.

1831. Hardiman's "Irish Minstrelsy" (2 vols.) (no music) .. .. Dublin.
1833. O'Flanagan's "Collection" .. .. Dublin.
1837. Bochsa's "Reliques Irlandaises" (3 books) .. .. .. London.
1838. Dauney's "Ancient Scottish Melodies" .. .. .. Edinburgh.
1838-40. Chappell's "Collection of National English Airs" .. .. London.
1840. Clinton's "200 Irish Melodies for the Flute" .. .. .. London.
1840. Alexander's "Flowers of the Emerald Isle" .. .. .. London.
1841. Clinton's "Gems of Ireland" .. .. London.
1841. Ryan's "Songs of Ireland," by Crouch .. .. .. London.
1841-42. Hudson's "National Music of Ireland" .. .. .. Dublin.
1843. Fitzgerald's "Old Songs of Old Ireland," by Guernsey .. London.
1844. Horncastle's "Music of Ireland" (3 parts) .. .. .. London.
1845. The Spirit of the Nation .. .. Dublin.
(New editions appeared in 1858, 1882, and 1911.)
1845. Lynch's "Melodies of Ireland" (6 books) .. .. .. Dublin.
1846. Conran's "National Music of Ireland" .. .. .. Dublin.
(A 2nd edition was published by Johnson (London) in 1850.)
1846. Forde's "Encyclopædia of Music" (6 vols.) .. .. London.
1847. Henderson's "Flowers of Irish Melody" (2 vols.) .. .. Belfast.
(A 7th edition of this work was issued in 1853.)
1849. O'Daly's "Poets and Poetry of Munster" (1st series) .. Dublin.
1850. Forde's "300 National Melodies" (3 vols.) .. .. .. London.
1850. Moore's "Irish Melodies," by Robinson .. .. .. Dublin.
1850. Guernsey's "Songs of Ireland" .. .. London.
1851. Callcott's "Melodies of all Nations" .. .. .. London.
1852. White's "Emerald Wreath" .. .. Dublin.
1852. Wilson's "English, Scottish, and Irish Songs" .. .. London.
1854. Surenne's "Songs of Ireland" .. .. Edinburgh.
(Another edition, by Robinson, was issued at Dublin in 1856.)
1855. Petrie's "Ancient Music of Ireland" .. .. .. Dublin.
1858. Renehan's "History of Music" .. .. Dublin.
1858. Levey's "First Collection of Irish Dance Music" .. .. Dublin.
1855-59. Chappell's "Popular Music of the Olden Times" (2 vols.) .. London.
1859. Moore's "Irish Melodies," by Balfe .. .. London.
1859. Moore's "Irish Melodies," by Glover .. .. .. Dublin.
1860. O'Daly's "Poets and Poetry of Munster" (2nd series) .. .. Dublin.
1860. Ogden's "Gems from Ould Ireland" .. .. .. London.
1860. "Songs of Ireland," by Guernsey .. .. London.
1861. Davidson's "Irish Melodies" .. .. London.
1861. Hughes's "Gems of the Emerald Isle" .. .. .. London.
(Numerous editions of this work have appeared.)
1865. O'Brien's "Old Songs of Ireland" .. .. London.
1870. O'Curry's "Lectures" .. .. Dublin.
1873. Levey's "Second Collection" .. .. London.
(A new edition of the two collections, in one volume, was issued in 1904.)
1873. Joyce's "Ancient Irish Music" .. .. Dublin.
1875. Molloy's "Songs of Ireland" .. .. London.
(A new and enlarged edition was published in 1882.)
1877. Hoffman's "Selections from Petrie" .. .. .. Dublin.
1876-81. Christie's "Traditional Ballad Airs" (2 vols.) .. Edinburgh.
1882. Graves's "Songs of Old Ireland," by Stanford .. .. London.
1882. "Supplement to Petrie" (34 airs) .. .. Dublin.
1887. Joyce's "Irish Music and Song" .. .. Dublin.
1888. Goodman's "School and Home Song Book" .. .. .. Dublin.
1890. "Old Ireland," by Berthold Tours .. .. London.
1891. Kidson's "Traditional Tunes" .. .. Oxford.
1893. Graves's "Irish Songs and Ballads," by Stanford .. .. London.
1893. Somervell's "Songs of the Four Nations" .. .. .. London.
1895. Graves's "Irish Song Book" .. .. London.
(Several editions of this work have been issued.)
1895. Moore's "Irish Melodies," by Stanford .. .. .. London.
1897. Graves's "Irish Folk-Songs," by Wood .. .. .. London.
1898. Moffat's "Minstrelsy of Ireland" .. .. London.
1901. Graves's "Songs of Erin," by Stanford .. .. .. London.
1902. "A Book of British Song," by Sharp .. .. .. London.

PAPERS IN SECTION VI (MISCELLANEOUS)—*continued* (*Güttler, Karlyle*).

1903. O'Neill's "Music of Ireland" .. .. Chicago.
(A fine folio volume containing 1850 melodies.)
1903. Henebry's "Irish Music" .. .. Dublin.
1902-05. The Complete Petrie Collection (3 vols.) .. .. .. London.
1905. Flood's "History of Irish Music" .. .. Dublin.
(2nd edition in 1906, and a 3rd edition is now ready.)

Die Pantomime W. A. Mozarts und ihre Aufführung.

By HERMANN GÜTTLER, 17 Steindamm, Königsberg. Musical editor of the "Ostpreussische Zeitung."

(For English abstract, see p. 60.)

AUSZUG.—Zu den wenig bekannten von dem formal so vielseitig veranlagten Genie Mozarts gepflegten Musikgattungen gehört die Komposition von Pantomimenmusik, von der sich einige bemerkenswerte Zeugnisse finden. In den Balletstücken und Ritornellen seiner älteren italienischen Opernproduktion hat Mozart mit der mimischen Kunst bereits in Fühlung gestanden, ohne dass er hier in bemerkenswerter Weise den Tanzpas seelische Verinnerlichung hat angedeihen lassen. Als er später in Wien amtlich verpflichtet war, für die K. K. Redoutensäle allerhand Tanzmusik zu fertigen, hat er hierbei öfters mit allerhand poetischem Beiwerk und instrumentalen Aeusserlichkeiten gearbeitet. Die formal für sich bestehende Pantomime, der Mozart wohl durch französische und italienische Anregungen nahe getreten ist, veranlasste ihn, sich aus diesem Gebiet zu gelegentlichen Veranstaltungen zuzuwenden. Eine fragmentarische Musik zu einer Pantomime malt in ihren auf uns gekommenen Nummern das gewohnte Spiel zwischen Arlequin und Colombine in leichter Grazie aus. Eine andere von Victor Wilder, in der Bibliothek der Pariser grossen Oper gefundene Partitur einer Pantomimenmusik "Les petits riens" weist Stücke auf, die aus Mozarts Feder stammen, da seine Mitarbeit aus Briefen des sich damals in Paris aufhaltenden jugendlichen Meisters bezeugt ist. Die Erkenntnis der Nummern aus Mozarts Hand ist trotz der Ungeschicktheit des eigentlichen auf der Partitur bezeichneten Autors der Pantomime nicht immer leicht, wie der von René de Vilbac angefertigte Klavierauszug und seine fälschlich aufgenommene Gigue finale, nebst den poetischen Missdeutungen beweist. Ouverture und dreizehn von Mozart stammende Tanzstücke sind nach der Auffindung des Manuskriptes öfters szenisch aufgeführt (in diesem Jahre auch in London), ohne auf die Originalhandlung, die der Pariser Uraufführung von 1778 zu Grunde lag, Bezug zu nehmen. Da das Szenarium der Pantomime verloren gegangen ist und die von Mozart stammenden Stücke nur einen Teil der Gesamtpartitur ausmachen, kann man die bis dahin geübte stilistische Inkonsequenz begreiflich finden. Zeitgenössische Berichte im "Journal de Paris" lassen uns aber mit grosser Deutlichkeit erfahren, wie die Handlung der Pantomime vor sich gegangen ist. Eine Rekonstruktion derselben nach der Originalhandlung wäre somit sehr wohl möglich und mit Beschränkung auf die Mozart'schen Stücke anwendbar. Im Sinne der Besprechung des "Journal de Paris" muss die Dreiteilung des Werkes in eine lyrisch-anakreontische, eine burlesk-komische Szene, und in ein Schäferspiel erhalten bleiben, was bei der Umstellung einiger Nummern der Partitur sehr wohl möglich ist. Der seiner Zeit mit viel Beifall aufgenommene stark schlüpfrige Schluss des Ganzen dürfte wohl eine dem idealen Charakter der Mozart'schen Musik entsprechende Umänderung vertragen. Es folgt eine genaue Beschreibung der szenischen Rekonstruktion der Pantomime, nach der bereits in Deutschland eine Aufführung stattgefunden. Die Resultate werden in einer Ausgabe der Partitur der Oeffentlichkeit unterbreitet werden.

International Voice-Training.

By C. E. KARLYLE, 84, Goldhurst Terrace, London, N.W. Teacher of Singing, Musical Critic, London Musical Representative of various German newspapers.

(For abstract, see p. 62.)

Introductory to "Tonic Sol-fa."

By WILLIAM GRAY McNAUGHT, Mus. Doc., F.R.A.M., Annandale, Woodside Park, North Finchley, London, N., Editor of "The Musical Times." Joint Secretary of the "English Committee," Int. Mus. Society, and of the Congress.

(For abstract, see p. 64.)

As the problems of sight-singing are purely psychological, we must in the first place consider what faculties or perceptions we can bring to bear upon the association of sound and symbols.

These faculties and perceptions differ in degree according to the natural gifts of individuals. The really clever musical people require no systems. They arrive at the end by intuitions that defy analysis. But the mass of mankind must be approached scientifically, and therefore in their case ways and means must be contrived.

First, we have to note the memory of absolute pitch.

This faculty has at once to be analysed into two categories, namely :—

(*a*) The permanent memory of absolute pitch, by which at any moment the pitch name or notation is indelibly associated with a sound ; and

(*b*) The temporary memory of absolute pitch possessed by all persons with any musical perception ; in fact, this memory may be said to be the elementary basis of all musical appreciation. The simplest melody cannot be heard as organized music without this power of comparing auditory sensations.

As the power permanently to memorize pitch is a rare gift, it must at once be ignored as an available asset in a scheme of popular musical instruction.

But the temporary memory is practically a universal possession, and further inquiry into its working must be pursued.

The act of listening to music is a constant effort to compare what we hear now with what we have just heard. The tones thus compared are soon found to present two melodic relationships; first, the intimate relation of a pitch to the pitch immediately preceding, and second, a more marvellous relationship of a pitch to all the previously-sounded notes that are more or less distinctly remembered.

The relation to the last note is what we all term the interval, and the relation to the previous group of notes makes for what we call key, and it accumulates the effect of a number of intervals.

Now in practice it is found that the impression or the relation of a note to the group or "key" is much more easily welded to a symbol than is the relation to the previous note. In brief, it is universally easier to feel the tone-colour, which is compounded of general relations, than it is of the single relation to the last-heard pitch.

It must be borne in mind that in thus presenting the subject only melodic outline is under consideration.

All the effects of interval and of relation to a key-note are concentrated when harmony is considered.

The possibility of associating the general relation of a note to the whole group or key with a syllable or name has been utilised for nearly a thousand years. Guido felt it when he devised his ladder and named the rungs by the sol-fa syllables. I am not tracing history, but I may for a moment digress in order to observe that this idea of syllabic association was pursued

for centuries until the 18th century, when the singing-masters laid hold of the syllables and used them, not for the purpose of psychological association of tonal effect, but merely for voice purposes and a vague method of naming absolute pitches, and a still more vague and illusory way of associating intervals. This innovation has always been resisted in this country, and although it may be regretted that it was ever allowed a vogue, it was a blessing in disguise, inasmuch as it had the effect of developing antagonism, and of confirming practical musical educationists in their belief that the association of syllables and musical effect should be confined to express general tonal relations and not particular pitches. The tonic sol-fa notation is a last word in the expression of this belief. Its principle is not new. It is simply the strong assertion of the adequacy of the principle in elementary musical education.

As under this idea it is the association of syllable and effect that is the vital and suggestive nexus, tonic sol-fa lifts this away from the staff and uses the syllables as a separate notation. In this way it can concentrate attention on things rather than on signs that are difficult to weld into effect, and can cultivate faculty until it is developed sufficiently and is conscious enough to enable the teacher to re-lay the syllables on to the staff notation. Tonic sol-faists are firmly convinced by experience that this, in the long run, is the most practicable method of enabling the greatest possible number of persons to become readers of music from the staff notation. They have no desire to supplant that notation, but are always anxious to show the plasticity of their notation by adapting it to the universal staff.

One principle of the method of teaching is that no more notation should be introduced to a pupil than he can attach to musical effect. Many methods of staff-notation teaching present the whole of the rudiments of musical notation to a learner before his brain has been stored with musical facts.

These introductory remarks on the general principle of the tonic sol-fa method do not touch on its various practical points, the use of the modulator, the training of the ear, the application of the syllables to the staff, &c.

Vorschläge zur Herausgabe von Vokalmusik des XV.—XVII. Jahrhunderts.

By Dr. ALBERT MAYER-REINACH, 62, Moltkestrasse, Kiel. Director of the Conservatorium.

(For English abstract, see p. 65.)

AUSZUG.—Die meisten bisherigen Ausgaben alter Vokalmusik berücksichtigen nicht genügend die rhytmischen Feinheiten innerhalb der Führung der einzelnen Stimmen. Sie zerstören durch den durchweg nach bestimmter Zeitdauer (geraden oder ungeraden Takt), gesetzten Taktstrich den ursprünglichen Charakter der Komposition.

Neuere Herausgaben haben versucht, dieser Schwierigkeit Herr zu werden durch Weglassung der Taktstriche und Ersetzung derselben durch andere Zeichen, oder durch nicht gleichzeitiges Setzen des Taktstriches in den einzelnen Stimmen je nach dem diesen zukommenden Rythmus. Namentlich bei der letzteren Methode (Hauptvertreter, Leichtentritt) giebt die Partitur ein getreues Abbild der rythmischen Gruppierung der Einzelstimmen.

Alle diese neueren Herausgeber berücksichtigen jedoch nicht genügend die musikalische Praxis. Es giebt in der Praxis—wenigstens bei normaler Chorbesetzung—keine Möglichkeit, ohne regelmässig wiederkehrende Taktstriche auszukommen. Es muss also ein Mittel gefunden werden, bei Beibehaltung der Taktstriche die rhytmischen Werte der Einzelstimmen kenntlich zu machen. Die Vorschläge des Verfassers bewegen sich in dieser Richtung.

De quelques réformes dans la notation des partitions d'orchestre d'Édition dite "Populaire."

By DORSAN VAN REYSSCHOOT, 32 rue de la Vallée, Ghent. Professor of Harmony and Counterpoint in the Ghent Conservatoire.

(For English abstract, see p. 69.)

RÉSUMÉ.—L'étude des partitions d'orchestre d'édition dite "populaire" semble, pour devenir plus complétement accessible aux seuls lecteurs auxquels elles s'adressent, exiger quelques réformes essentielles dans leur notation.

1. L'emploi exclusif des deux clefs usuelles.
2. Une disposition plus rationelle des instruments, selon la famille à laquelle chacun d'eux appartient, et selon la tessiture qu'il y occupé.
3. La notation du son réel quant à sa tessiture (suppression de la notation conventionnelle à l'octave supérieure ou à l'octave inférieure).
4. Notation dans le ton réel du morceau, pour les instruments dits "transpositeurs."
5. Maintien au cours de l'œuvre, ou tout au moins dans ses principaux fragments, de toutes les portées que nécessite son orchestration.

Plusieurs des propositions que je vais avoir l'honneur de soumettre ont, je le sais, déjà retenu l'attention des congrès précédents ; il sera donc utile que je précise avant tout, la portée de ma communication, et je crois ne pouvoir mieux le faire, qu'en empruntant à J.-J. Rousseau, les termes en lesquels il s'exprimait à propos de réformes dans la notation musicale. "Ce qu'ils (les musiciens) ont appris difficilement," disait-il, "pourquoi le rendraient-ils facile aux autres?" Et il concluait: "Ce n'est donc pas le musicien qu'il faut consulter ici, mais l'homme qui sait la musique et qui a réfléchi sur cet art."

C'est dire que je resterai étranger aux controverses que cette question a suscitées, pour ne suivre que le lecteur désireux d'intellectualiser ses émotions, et qui se demande si les éditeurs ont mis en œuvre tous les moyens qui pouvaient concourir à la diffusion de leurs publications dites "populaires."

Après en avoir très succintement exposé les principales lacunes et les causes qui les ont engendrées, je m'attacherai à montrer que pour les combler, on n'a pas besoin de recourir à une notation nouvelle, mais qu'il suffirait de simplifier de façon rationnelle celle actuellement en usage.

Croyant qu'il suffirait, pour qu'une édition devint accessible à un plus grand nombre, d'une réduction toute matérielle de format et de prix, augmentée,—pour dissiper toute équivoque,—de la formule restrictive "ne peut servir à des exécutions" les éditeurs ont négligé la part intellectuelle de la vulgarisation, puisqu'ils ont omis de réduire à des caractères usuels les "incunables" des éditions originales.

Cette lacune résulte de l'immuabilité, à travers l'évolution si considérable de la littérature symphonique et de ses moyens d'expression, d'une notation appropriée tout au plus à sa phase initiale. La polyphonie, le chromatisme et les antagonismes rythmiques, unis à l'accroissement incessant du nombre des instruments et au développement de leur rôle dans les productions modernes, laisseront au lecteur suffisamment de broussailles inextricables, pour ne pas au surplus en embarasser l'exploration de vétustes et injustifiables conventions.

Enfin une minime économie de matière première a nui sensiblement à la plastique des partitions, en limitant au fur et à mesure des besoins,—parfois même au delà,—le nombre des portées de chaque page.

Parmi les réformes pouvant contribuer le plus efficacement à combler ces lacunes, il y a lieu, semble-t-il, de préconiser les suivantes :

I°. L'emploi exclusif des deux clefs usuelles, car si la connaissance de toutes les clefs trouve son utilité pratique incontestable dans la transposition de la littérature monophonique, leur superposition dans une contexture polyphonique reste inabordable au lecteur.

On m'objectera que cette réforme entrainera parfois l'emploi d'un trop grand nombre de lignes additionnelles ; mais cet inconvénient qui se produit malgré les clefs aux extrêmes de l'échelle générale, et auquel on a obvié par le signe d'octave (8···) a-t-il nui au développement de la littérature du piano ou de l'orgue ? Quant aux instruments dont la tessiture chevauche les deux clefs, une alternance judicieuse de chacune d'elles supprimera l'emploi de lignes additionnelles au centre de l'étendue générale. *

2°. La seconde réforme consisterait à adopter une disposition plus rationnelle des instruments, selon la famille à laquelle chacun d'eux appartient, et selon la tessiture qu'il y occupe.

Mon désir d'être concis m'y engageant, j'omettrai des innombrables exemples qui témoignent du désordre qui règne dans cette disposition, chaque école pour le moins adoptant une disposition particulière ; l'erreur la plus illogique et pourtant généralement admise, qui consiste à placer les trompettes sous les cors sera, je pense, suffisamment concluante !

En limitant momentanément l'élément instrumental à ses trois familles principales, et en adoptant la disposition générale consacrée par l'usage : bois, cuivres, cordes ; voici la place à assigner à chacun de leurs représentants :

Pour les bois.

Petite flûte.	Grande flûte.
Hautbois.	Cor anglais.
Clarinette.	Clarinette basse.
Basson.	Contrebasson.

Pour les cuivres.

Trompettes.	Cors.
Trombones.	Tuba.

Pour les archets.

I^ers^ violons.	IIme violons.
Altos.	Violoncelles.
Contrebasses.	

Entre les cuivres et les archets, viendraient prendre place les éléments secondaires : percussion et harpe.

3°. La troisième réforme comporterait la notation du son réel quant à sa tessiture. A l'exception de la petite flûte, du contrebasson et de la contrebasse qui se mouvent de façon constante endehors de la portée de toute clef, la transposition á l'octave supérieure ou inférieure est injustifiable. Négligeant de ces anomalies, les exemples épars, je relèverai seulement les plus répandus : tandis que des compositeurs italiens notent le cor anglais en clef de Fa (soit donc à l'octave grave de son diapason réel), des compositeurs français reportent la clarinette basse à l'octave supérieure par l'emploi de la clef de Sol. Chez

* Comme exemple de la confusion que peut provoquer l'emploi de la clef d'Ut, je me contenterai de signaler la convention admise pour la notation des trombones : notés isolément, ils le sont en clef d'Ut ; réunis sur une seule portée, ils empruntent la clef de Fa.

tous, l'emploi de la clef de Fa pour les cors,—et autrefois pour les clarinettes aussi,—fait sauter la notation d'une octave entière vers le grave. Chez les maîtres classiques, la clef de Sol pour les violoncelles reporte la notation à l'octave supérieure.

Que la note écrite réponde donc toujours exactement au son réel, et que pour ceux des instruments dont l'étendue se porte vers les extrêmes de l'échelle sonore, l'on ait recours au signe de l'octave (8····).

4°. Notation dans le ton réel du morceau, pour les instruments transpositeurs.

Devant le grimoire qui résulte de l'usage, encore constant aujourd'hui, de la transposition, le lecteur le plus persévérant recule, et si le nombre restreint des instruments, leurs ressources limitées et leurs particularités techniques pouvaient à l'origine justifier de conventions propres, l'accroissement et les perfectionnements dont ils ont bénéficié depuis, en étendant considérablement l'importance de leur rôle, ont rendu la lecture d'une partition moderne suffisamment laborieuse par elle-même.

De nombreuses considérations d'ordre pratique renforçeraient sensiblement mon argumentation, mais elles sortent du cadre que je me suis volontairement assigné, et je ne veux en retenir que ce seul fait : que les musiciens, en faveur desquels on invoquait la facilité d'exécution devant résultés de cette notation, ont devancé depuis longtemps les compositeurs, en usant invariablement du même instrument, quelque soit l'œuvre qu'ils sont appelés à exécuter.*

A tous points de vue il serait donc utile et logique à la fois, d'adopter uniformément la notation du ton réel du morceau ; le cas échéant, on laisserait au copiste, le soin de transcrire chaque partie séparée dans la tonalité la plus favorable à la technique de l'instrument.

Voici en manière de résumé, l'aspect nouveau que prendrait, à la suite de ces réformes, une partition populaire.

Pour la petite flûte on maintiendrait sa notation à l'octave grave, mais on l'accompagnerait toujours de la mention et du signe prolongé de l'octave aigue (8····· ·····).

Ni la grande flûte, ni le hautbois, ne subiraient de réformes.

Pour le cor anglais, la notation fictive ferait place à la notation réelle ; c'est-à-dire que toute son échelle s'abaisserait d'une quinte juste. (Soit donc jusqu'au Mi en dessous de la portée.)

De même pour la clarinette. (Pour laquelle on aura soin d'indiquer, comme d'ailleurs pour tous les autres instruments transpositeurs, celui auquel on a recours.) S'il était en Si ♭, son échelle descendrait donc d'une seconde majeure.

La clarinette basse en SI ♭ adopterait la clef de Fa et la notation réelle étendrait son échelle jusqu'au Ré endessous de la portée.

Le basson renoncerait à l'emploi de la clef d'Ut, pour passer, s'il était nécessaire, de la clef de Fa à la clef de Sol.

Le contrebasson adopterait la notation réelle pour la partie de son échelle comprise dans la portée ; au delà, la notation fictive à l'octave supérieure serait accompagnée de la mention et du signe prolongé de l'octave grave (8·· bassa·····).

Les trompettes, par la notation réelle, verraient leur étendue monter d'une quarte juste ; tandis que les cors descendraient à la quinte juste. (De ce fait, ces derniers useraient fréquemment de la clef de Fa, mais toujours avec sa valeur exacte.) Les trombones, comme lee bassons, renonceraient à l'emploi de la clef d'Ut.

---

* Plaignons, en passant, le chef d'orchestre qui se trouve aux prises avec les mystères de pareil imbroglio.

Ni la percussion, ni la harpe, ni les violons ne subiraient non plus de réformes.

Pour l'alto on emploierait, selon la contexture même de la phrase, tantôt la clef de Sol, tantôt la clef de Fa.

Pour le violoncello comme pour le basson et les trombones, on abandonnerait la clef d'Ut.

La contrebasse comme le contrebasson, adopterait la notation réelle pour la partie de son échelle comprise dans sa portée ; au delà, la notation fictive à l'octave supérieure serait accompagnée de la mention et du signe prolongé de l'octave grave (8·· " bassa ").

Enfin le maintien de toutes les portées tout au long de l'œuvre,—ou tout au moins de ses principaux fragments,—en faciliterait puissamment la lecture, par le relief et la perspective qu'il apporterait à sa plastique.

Il resterait à grouper les portées d'une même famille en une seule accolade et en une seule barre de mesure ; un crochet relierait au début de la ligne, deux portées réservées à une même espèce d'instrument.

Et pour que la partition toute entière " parlât aux yeux " il faudrait, quand deux instruments, notés sur une même portée jouent à l'unisson, que la mention à deux fut remplacée par deux hampes à chaque note ; de même faudrait-il écrire tout au long les phrases doublées, pour lesquelles on se contente actuellement de le mention " Col ···· "

Telles sont à mon avis les réformes-pas bien subversives, n'est il pas-vrai, —qu'on pourrait à tout le moins accorder aux lecteurs, ces réformes devant leur permettre de pénétrer plus intimement la pensée des auteurs ; ce dont tous ceux qui considérant l'art comme un sacerdoce doivent à la fois s'enorgueillir et se réjouer !

Neuausgabe der englischen Virginalmusik.

By Prof. Dr. MAX SEIFFERT, 28 Göbenstrasse, Berlin. Teacher at the Berlin Royal High School for Music. One of the Society's editors.

(For English abstract, see p. 70.)

AUSZUG.—Die weitere Herausgabe einzelner handschriftlicher Quellen ist wissenschaftlich weder erwünscht noch vorteilhaft. Es kommt vielmehr darauf an, die Hauptmeister der englischen Virginalmusik, wie Bull, Gibbons, u.A., in kritischen Gesamtausgaben vorzulegen, für welche das Quellenmaterial Englands und des Festlandes vollständig zur Benutzung gelangt.

Generalkatalog der in englischen öffentlichen und privaten Bibliotheken befindlichen älteren Musikalien bis 1800.

By Prof. Dr. MAX SEIFFERT, as above.

(For English abstract, see p. 70.]

AUSZUG.—Wie seitens der Musikgeschichtlichen Kommission zur Herausgabe der Denkmäler Deutscher Tonkunst in Berlin die Durchforschung aller öffentlichen und privaten Bibliotheken und Archive betrieben wird, um den vorhandenen Bestand an älteren Musikalien bis 1800 festzustellen und zu katalogisieren, so scheint es mir eine grundlegende Aufgabe zu sein, dass in England das gleiche Ziel ins Auge gefasst werde, etwa unter der Aegide der Association. Einen monumentalen Anfang hat das British Museum gemacht. Möge es gelingen, die weitere Förderung bei den übrigen Bibliotheken und den musikliebenden Maecenen zu finden.

Lute Music in Berlin Libraries.

By Fräulein ALICJA SIMON, 70 Augsburgerstrasse, Berlin. Writer on Music.

(For abstract, see p. 71.)

Les mécanismes laryngiens et les timbres vocaux.

By CARLO SOMIGLI, 162, North Avenue, Chicago. Teacher of Singing.

(For English abstract, see p. 71.)

RÉSUMÉ.—Prospect Synoptique pour un arrangement définitif des mécanismes laryngiens dans leurs phénomènes normaux et anormaux et des timbres vocaux avec leurs articulations et modulations.

PREMIÈRE PARTIE.

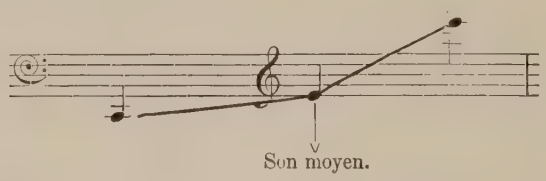
Mécanismes laryngiens.—Intonation et étendue de la voix laryngienne (Quantité) dans le canal d'appui (Appoggio).

Éléments phonétiques représentatifs :

Symbole de l'expiration, H ; Vocal ou son inhérent, A.

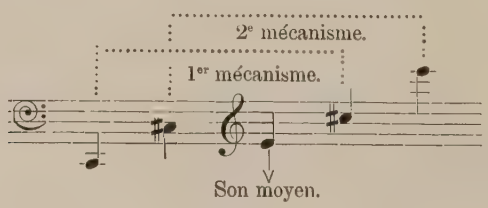
1er mécanisme ou voix sous-laryngienne (Classification des voix d'hommes).	2e mécanisme ou voix sus-laryngienne (Classification de voix de femmes).

Étendue du phonateur humain :—



Phénomène acoustique normal.

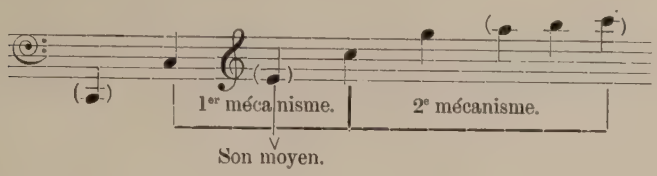
Étendue du phonateur humain :—



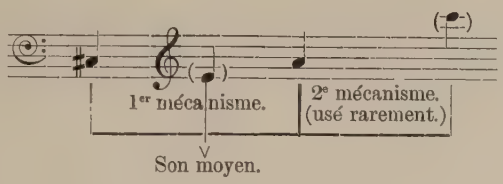
N.B.—Voir "Rivista Musicale Italiana," tome XV, fasc. 4e, 1908.

Phénomène spécial normal.

Falsettoni—hautes-contres—(hommes) :—

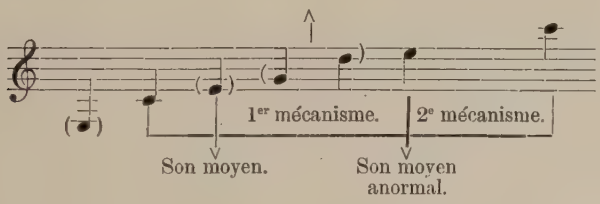


Barytons (femmes) :—



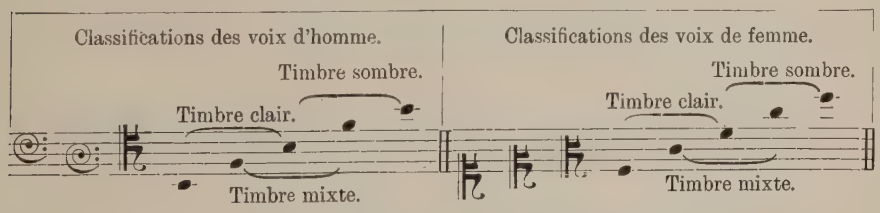
Phénomène spécial anormal.

Sons centrals du premier mécanisme ou voix sous-laryngienne.*
Enfants et châtrés :—



Deuxième Partie.

Timbres vocaux.—Articulations et modifications de la voix (Qualité) dans le canal d'attaque (Attacco) :—



* C'est la voce di petto o naturale par Tosi et Mancini.

Timbre clair	*Timbre mixte*	*Timbre sombre*
Attaque palatal	Attaque cérébral	Attaque labial
K	T	P
et ses articulations	et ses articulations	et ses articulations
Appui vocal	Appui vocal	Appui vocal
Í	ÚI (ü)	Ú
ì	ùi (ü)	ù
é	óe (ö)	ó
è	òe (ö)	ò
a clair	â mixte	ā sombre
Pose de la voix	Pose de la voix	Pose de la voix
(Imposto)	(Imposto)	(Imposto)

A, vocal inhérent; H, symbole de l'expiration.

Ueber eine Revision der Beethoven-Gesamtausgabe.

By Dr. FRIEDRICH SPIRO, 16 Via di Villa Patrizi, Rome. President of the "Società internazionale per la diffusione della Musica da Camera."

(For English abstract, see p. 72.)

AUSZUG.—Die Gesamtausgabe von Beethoven's Werken war für ihre Zeit eine epochemachende Tat; für heutige Ansprüche genügt sie nicht mehr. Wir verlangen unbedingte Vollständigkeit und Genauigkeit. Sie muss alles enthalten, was Beethoven in Noten geschrieben hat, und alles so, wie er es geschrieben hat. Es fehlt das Arrangement für 4 Hände, das er selbst von der Fuge Opus 133 gemacht hat, es fehlen die Gesangscherze für Graf Zmeskall und Frau Milder-Hauptmann, ganze Nummern aus der ersten Fidelio-Gestalt und anderes. In der neunten Symphonie fehlt die bezeichnende Aenderung, die Beethoven an Schillers Worten vollzogen hat, in den Diabelli-Veränderungen fehlt ein ganzer Takt, in der Sonate Op. 106 steht ein falscher Bass, und viele andere Fehler sind gedruckt Auch die Titel müssen nach Beethovens Manuscripten gedruckt werden; sie sind beredt und verraten oft specielle Intentionen, z.B. in der Kreutzersonate. Vor jedem Werk muss eine kurze Notiz über Entstehungszeit, Verbleib des Manuscripts und die wichtigsten Varianten stehen, ebenso die wichtigsten Aeusserungen der Zeitgenossen.

In der guten alten Zeit, da die Breitkopf & Härtel'schen Gesamtausgaben nur wenige "Klassiker" umfassten und auch verhältnismässig wenige Abnehmer besassen, hiess es einmal in einer jener Anzeigen, deren ruhig vornehmer Ton für den Verlag charakteristisch ist: "die Beethoven-Ausgabe ist die schönste Zierde einer grösseren Bibliothek." Gewiss, das war sie, und das ist sie noch, obgleich inzwischen Jahrzehnte, ja fast ein halbes Jahrhundert in's Land gezogen ist und die Weltfirma noch ganz andere Aufgaben gelöst hat—man denke nur an den Abschluss der so sehr

komplizirteren Bach-Ausgabe. Nur ist es natürlich, dass in diesem Zeitraum nicht nur das Was, sondern auch das Wie der Ausgaben sich entwickelt hat. Die "schönste Zierde" würde an Schönheit nicht verlieren, ja sogar gewinnen, wenn sie allen den Anforderungen entspräche, die von der minutiösen Empfindlichkeit an eine "kritische" Arbeit gestellt werden können. Denn wer sich Beethovens sämtliche Werke anschafft, der tut das nicht nur aus Sammeleifer, sondern um Beethoven wirklich kennen zu lernen; er weiss, dass er nicht nur æsthetisch geniessen, sondern auch historisch lernen, und dass er beides zugleich tun will; er weiss, dass das Leben des schaffenden Künstlers in seinen Werken liegt, dass er also äusserste Vollständigkeit und Genauigkeit des vorhandenen Materiales beanspruchen kann. Sind nun diese beiden Forderungen in der monumentalen Leipziger Ausgabe erfüllt? Man muss leider sagen: nicht überall. Damit soll keineswegs gesagt sein, dass diese Ausgabe im Grunde verfehlt sei, dass sie etwa ganz neu gemacht werden müsse; im Gegenteile, viele ihrer Bände bestehen noch heute zu Recht, durch den später hinzugefügten Supplementband hat sie eine weite Lücke ausgefüllt, und nur hier und da treten Bedenken auf. Deswegen soll auch nur eine Revision vorgeschlagen werden; es handelt sich um Bemerkungen, wie man sie in Bücherbesprechungen für neue Auflagen zu machen pflegt. Und eine neue Auflage wird auch hier hoffentlich bald kommen; man wird nicht verlangen, dass gerade Beethoven's Werke für ewige Zeiten stereotypirt seien.

Zu einer Ausgabe gehört zunächst Feststellung des Ueberlieferten, dann Feststellung der definitiven Gestalt des von den Philologen sogenannten Textes. Bei Beethoven wird häufig, sogar meist, die überlieferte Gestalt gleich der definitiven sein; zum Glück liegt er uns zeitlich noch so nahe, dass die meisten Manuskripte erhalten sind und die Interpolation nicht allzu oft Platz greifen konnte. Aber hier beginnen schon die Schwierigkeiten. Zuweilen hat Beethoven bei der Korrektur noch Aenderungen gegenüber dem Manuskripte vorgenommen, darunter recht wichtige, gehört doch zu diesen der Zusatz eines vollen Taktes in der Hammerklaviersonate, Op. 106. Nur sind gerade die Korrekturbogen meist nicht erhalten, und wir müssen bei Beethoven's stürmisch-phantastischer Art, seinem Leben "in höheren Sphären," stark mit Schreibfehlern und anderen Flüchtigkeiten rechnen, wie sie ihm auch schon von den verschiedensten Herausgebern nachgewiesen worden sind. Hier gil es also, mittels wissenschaftlicher Konsequenz und künstlerischer Phantasie Beethovens Intentionen trotz seiner Feder festzustellen. Einer der bemerkenswertesten Fälle findet sich in seinem spätesten Riesenklavierwerk, den drei und dreissig Veränderungen über einen Walzer von Diabelli, Op. 120, ein Fall, der erst kürzlich wieder, als die Handschrift dieses Werkes in Leipzig zum Verkaufe kam, öffentlich erwähnt wurde, und zwar als noch ungelöstes Problem. Hier fehlt in der kritischen Ausgabe ein ganzer Takt, der in den früheren stand; Hans v. Bülows scharfe Zunge behauptete, der Leipziger Revisor hätte ihn unterdrückt, weil er ihn nicht spielen konnte, aber das Motiv war doch ein edleres: der Takt fehlt im Manuskript. Und doch hat ihn Beethoven beabsichtigt; glücklicherweise ist nämlich die Parallelstelle da, die seine Intention ausser allen Zweifel stellt, und die beweist, dass er, wie es bei einem solchen Variationenwerk natürlich ist, die Quadratur des Rythmos nicht durchbrochen hat. Man soll also den Takt abdrucken, aber notiren, dass er im Autographe fehlt; und damit ist die Directive für die Herausgabe vorgezeichnet: der Benutzer, gleichviel ob Leser oder Spieler, muss über das Manuskript genau informirt werden. Nun kann man einwenden, dazu seien die Revisionsberichte

da; aber diese soll man eben von der Ausgabe nicht trennen, weil sie nur von Wenigen angeschafft und von den Praktikern, auf die schliesslich doch das meiste ankommt, nie eingesehen werden. Sie gehören mit dem Texte zusammen; in der Bach-Ausgabe und den "Denkmälern" ist man ja auch demgemäss verfahren. Desshalb braucht der jeweilige Band gar nicht etwa schwer belastet zu werden; die Redseligkeit der Gelehrten, die bei solcher Gelegenheit gern alles mögliche auskramen, ist durchaus nicht nötig, im Gegenteil, man beschränke sich aufs Notwendigste, aber dieses gebe man stets und ganz. Es besteht in einer kurzen Angabe über den Verbleib des Manuskripts und über seine Abweichungen vom gedruckten Texte; dazu kommt—als eine sehr grosse Hauptsache—das Jahr der Entstehung und womöglich das Datum der ersten Aufführung, endlich Ort, Zeit und Titel der ersten Ausgabe. Wie wichtig Ort und Zeit ist, dafür genüge ein Beispiel; es wirft auf Beethoven's Leben ein zwar düsteres und negatives, aber sehr bezeichnendes und zum Nachdenken anregendes Licht, dass die erste Partitur des Fidelio dreizehn Jahre nach dem Tode seines Schöpfers in Paris gestochen worden ist. Noch wichtiger jedoch sind die Titel. Gerade weil Beethoven auch in ihnen individuell war, soll man sie nicht vernachlässigen oder nivelliren; gerade in ihnen zeigt sich manche eminente Regung seines Geistes. Wenn er über die Meeresstille-Cantate schreibt "dem Verfasser der Gedichte, dem unsterblichen Goethe gewidmet," so lässt uns solche Aufschrift einen Blick in sein Seelenleben tun, sie zeigt einen Moment gesteigerter Erhebung; sie wirkt jedenfalls auf den, der sie liest, ganz anders als die kalt geschäftliche Notiz der Ausgabe "Goethe gewidmet." Besonders ausgiebig aber ist der Titel der Kreutzersonate: "Sonata per il pianoforte ed un violino obbligato, scritta in uno stile molto concertante quasi come d'un concerto." Das ist epochemachend, auch vom praktischen Wert; hier ist eine neue Kunstgattung geschaffen, die sich weit über die stereotype Sonate hinaushebt, ein Konzert ohne Orchester, und doch mit deutlich abgehobenen Tutti und Kombinationen zwischen Soli, Duos und Tutti, die alle als solche herausgearbeitet werden müssen; das Alles unterdrückt die Ausgabe, wenn sie das Werk rein schematisch als Sonate No. 9 neben Sonate No. 8 setzt.

Aber mit der Vorrede ist es nicht getan; auch der Text selbst verlangt einige Modifikationen. Nicht immer liegt, wie bei der genannten Stelle der Diabelli-Veränderungen, eine Parallelstelle vor, die ohne Weiteres den Irrtum korrigirt; man kann froh sein, wenn sie es so deutlich tut wie im ersten Satze des Es-dur-Konzertes, wo das Seitenthema, dieser "amor ac deliciæ generis humani," bei seiner Wiederkehr durch zwei schwere, noch in keiner der bekannten Ausgaben korrigirte Fehler entstellt ist: der eine bringt eine falsche Harmonie in die Begleitung, der andere eine Oktavenparallele in die sonst so perfekt saubere Stimmführung und eine Härte in die Melodie. Viel schwerer jedoch liegen die Dinge da, wo keine Parallelstelle uns hilft. Ein ernster Fall, wenn auch rein klanglicher Natur, findet sich im Finale der 9. Symphonie; hier liegt kein Schreibfehler Beethovens vor, sonderner ist durch ein Missverständnis des Herausgebers veranlasst. Am Anfange des 6/8-Marsches in B-dur, der den Siegeszug des Helden schildert, hat das Contrafagott durch eine Reihe von Takten das Subcontra-B, seinen tiefsten Ton und im damaligen Orchester den tiefst möglichen Ton überhaupt, anzugeben, der sich mit den leisen Schlägen der grossen Trommel zu einem dumpfen, ganz allmählich heranziehenden Militärgeräusch vereinigt; nun, in der grossen Leipziger Ausgabe und allen ihren populären Dependenzen ist diese Stimme um eine Oktave höher gelegt und damit um ihre Pointe gebracht. Die Ursache des Missverständnisses lag darin, dass Beethoven die Noten nicht ausgeschrieben,

sondern einfach durch ein "col fagotto secondo" bezeichnet hatte; dies bedeutet nach damaligem Sprachgebrauch nicht ein Unisono des Klanges, sondern eine Identität der Noten, eine Anweisung an den Kopisten, die Noten das zweiten Fagottes auch ins System des Contrafagottes hineinzuschreiben, das sie bekanntlich automatisch um eine Oktave in die Tiefe transponirt. Wie sicher dies ist, ergibt sich aus den zahllosen Parallelen, wo ein Contrabass "col Violoncello" spielt, d. h. nicht im Einklange, sondern dessen Noten, also eine Oktave tiefer, oder umgekehrt Trombe coi Corni, Flauto piccolo col Flauto grande, u.s.w. Nicht nur die Tiefe jenes B ist wesentlich, sondern auch, dass es in drei Oktaven erklingt.—Bei dieser Gelegenheit sei auf eine andere Willkür in der neunten Symphonie hingewiesen: das berühmte "frech," das Beethoven bei der letzten Wiederkehr des Verses "was die Mode streng geteilt" in leidenschaftlicher Aufwallung an die Stelle des Schiller'schen "streng" setzte. Richard Wagner hat diesen prachtvollen Zug vor der Vergessenheit gerettet; nun ist es zwar schlimm, wenn Wagnerianer, ihren Herrn und Meister überbietend, bei Aufführungen gleich zu Anfang in der ruhigen Exposition den Baryton "frech" herausbrüllen lassen; aber noch schlimmer ist es, wenn in der massgebenden Ausgabe Beethoven's Wille unterdrückt wird.

Doch nicht nur um Klänge und Worte handelt es sich, sondern nur allzu oft auch um Tonschritte, um Intervalle, folglich um wesentliche Teile der Harmonie und sogar der Melodie. Eine eigene Kategorie bilden die fehlenden Naturtöne der Hörner und Trompeten, auf die wiederum zuerst Richard Wagner aufmerksam gemacht hat, natürlich nicht ohne für geeignete Ausfüllung zu sorgen; man weiss, dass er in diesem Bestreben auch über die vorhandenen Lücken hinausgegangen ist, dass er zuweilen änderte, wo kein absoluter physischer Zwang vorlag, und dass sehr viele andere ihm darin gefolgt sind. Nicht alle diese Vorschläge sind zwingend; aber wenigstens so weit sie von Wagner herrühren, sollten sie im Vorworte registrirt werden. Es gibt aber auch solche, für die das Vorwort nicht genügt, die direkt in den Text oder wenigstens unter den Text müssen. Hierfür kann nicht nachdrücklich genug auf Bülow's Ausgabe der späteren Klavierwerke hingewiesen werden. Gewiss, Bülow war kapriziös und in seiner chronischen Gereiztheit unberechenbar; aber anderseits schützte ihn der schulmeisterliche Zug seines Wesens vor Pietätlosigkeit und jeder Spur von Flüchtigkeit; ja seine subtile Exaktheit hätte ihn vielleicht mehr zum Gelehrten als zum Künstler befähigt, wenn er nicht eben auch Genialität genug besessen hätte, um sich gerade künstlerisch, zumal nach der Schulung durch Liszt und Wagner, an Beethoven wagen zu dürfen. So viele Verschrobenheiten seine Ausgabe auch enthalten mag, so ist sie doch als Ganzes ein Produkt intensiven Studiums und äusserster Feinfühligkeit. In ihr hat er nun gewissenhaft angegeben, wo er von der Leipziger und ihren Nachfolgerinnen bewusst abgewichen ist. Es geschah in den Werken von Op. 53—129, abgesehen von Vortragszeichen, an nicht weniger als vierzig Stellen; wer sie alle nachprüft, wird finden, dass sie fast ausnahmslos melodisch, harmonisch oder rythmisch beachtenswert, zum Teil von hervorragender Bedeutung sind. Er wird aber auch konstatiren, dass Bülow's Lesarten einen auffallend hohen Prozentsatz an wirklichen Verbesserungen enthalten; nur dreimal lässt sich ihm bare Willkür nachweisen, an acht Stellen bleibt die Sache unsicher, an allen übrigen, also fast dreissig mal, ist Bülows Korrektur positiv richtig. Und dabei wusste selbst er noch nicht, dass Beethoven zu der Sonate Op. 53 eigenhändig Weisungen über die Ausführung der Triller notiert hatte! Die Klavierwerke verlangen also dringend eine Revision, und natürlich nicht die Klavierwerke allein.

Doch neben der Präzision verlangt die Ausgabe auch Vollständigkeit, absolute Vollständigkeit; sie soll jede Note enthalten, die Beethoven geschrieben hat, auf dass sie im Vereine mit seiner Korrespondenz und den Notizen der Zeitgenossen seine tatsächliche, unmittelbare Biographie abgebe. Zur Vollständigkeit gehören aber nicht nur die fertigen Werke, sondern auch die unfertigen; selbst die fertigen sind aber nicht alle da, es fehlen z. B. einzelne Selbstbearbeitungen, wie eine Klaviersonate als Quartett und die letzte Quartettfuge als vierhändiges Klavierstück; es fehlt vor allem die frühere Gestalt des Fidelio. Man unterschätze diese nicht! Wohl wusste Beethoven, was er that, wenn er zwei ganze Nummern, ein Duett und ein Terzett, ausschied, aber die Nachwelt hat ein Anrecht auch auf diese heiteren Nummern, und vor allem in der Umarbeitung anderer Partien, namentlich der grossen Arie Leonorens und des letzten Finales, sind auch tief ernste, zum Teil grossartige Erfindungen dem unerbitterlichen Selbstkritiker und seiner kürzenden Axt zum Opfer gefallen. Sie alle kann man mit einiger Mühe aus den Arbeiten von Jahn und Prieger kennen lernen; aber vor allem gehören sie in die Gesamtausgabe, und dahin gehören auch die zahlreichen, ungemein beredten, ja tief erregenden Skizzen, gehören ferner die vielen, zum Teile sehr reizvollen Gelegenheitskompositionen, mögen sie auch für Konzerte nicht bestimmt sein, wie die humoristischen Huldigungen für die Sängerin Milda Hauptmann und den Grafen Zmeskall von Domanowetz, oder wie die wahrlich ernste und bedeutsame, gerade bei Beethoven einzig dastehende Verwertung des lutherischen Chorals "Eine feste Burg."

Und endlich sei noch ein Wunsch geäussert, wenn es auch unter heutigen Verhältnissen wahrscheinlich ist, dass es ein frommer Wunsch bleiben wird. Die Beethoven-Ausgabe sei allgemein zugänglich! Es genügt nicht, dass der Musikstudierende die Sonaten seines Instrumentes, die Lieder (womöglich die ausgewählten Lieder!) und die gewiss verdienstlichen Eulenburg-Partituren besitzt; er muss den ganzen Beethoven zu Hause haben und zwar in Originalgestalt, die Partituren nicht nur zum Lesen, sondern auch zum lebendigen, klangvollen Spiel. Von den Streichquartetten z. B. existirt noch keine für diesen Zweck brauchbare Ausgabe, ausser der grossen Leipziger, und diese ist nur für ganz wenige Börsen zugänglich. Das Unglück ist eben, dass wir keine musikalische Reklame haben. Es darf aber getrost ausgesprochen werden, dass ohne Reklame keiner der grossen, selbst der allergrössten Dichter und Prosaïker Europas den Leserkreis und die Weltstellung besässe, den sie heute besitzen, und dass der Buchhandel die ganz gewaltige Kulturmission, die in seine Hand gelegt ist, nur dann erfüllen kann, wenn er sich des Grundsatzes bewusst wird, "erste Pflicht ist, dass ein Buch gut sei, zweite, dass es billig sei." Genau dasselbe gilt natürlich von den Musikalien, und es darf vielleicht gerade hier, in dem Lande, wo der Buchhandel vielfach in so bewundernswerter Weise für die Interessen des Publikums gesorgt hat, darauf hingewiesen werden, was er gerade für das Verständnis des grössten Tondichters aller Zeiten noch wirken kann. Dass die Beethoven-Gesamtausgabe gut wird, dafür wird die in steigender Vervollkommnung gereifte Wissenschaft sorgen; dass sie ihre Früchte trage, nicht in Bibliotheken vergraben bleibe, sondern überall dahin dringe, wohin die musikalische Bibel gehört, das hängt von den Herren Verlegern ab. Erst wenn diese beiden Kräfte sich, im gegenseitigen Bewusstsein ihrer Aufgabe und ihrer Macht, zum gemeinsamen Ziele auf moderner Grundlage zusammengetan haben, erst dann kann jeder musikalische Mensch dasjenige wissen, was er von Beethoven wissen soll, wissen muss.

Die jüngsten Fortschritte der Musikbibliographie.

By Dr. HERMANN SPRINGER, 22 Tempelhoferstrasse, Schöneberg, Berlin. Librarian, Music Department of the Berlin Royal Library.

(For English abstract, see p. 72.)

AUSZUG.—Die Hauptelemente des Vortrags sind: eine Charakterisierung der Situation auf musikbibliographischem Gebiete, eine kritische Uebersicht über die wichtigsten Leistungen in den einzelnen Ländern und ein Bericht über die Arbeiten der bibliographischen Commission der I.M.G. Der Terminus "Bibliographie" kann leicht dazu führen, den Kreis des Gebietes allzu eng zu fassen. Die Verzeichnung der gesamten Musiklitteratur ist ein wichtiges Endziel, aber nicht die einzige Aufgabe. So fällt z. B. auch die musikalische Iconographie, welcher man jetzt in Frankreich die Aufmerksamkeit zuwendet, unter diese Arbeitsinteressen. Die nationalen katalogisierungsarbeiten, welche als Basis für die Erreichung jenes Endzieles geschaffen werden müssen, sind in den einzelnen Ländern in verschiedener Weise gefördert worden. Im übrigen hatte sich als dringende Aufgabe eine Sammlung und eventuelle Veröffentlichung von Nachtrags- und Verbesserungsmaterial zu Eitners Quellenlexikon ergeben. Die Berliner bibliographische Arbeitsstelle hat es unternommen, die Lösung dieser Aufgabe anzubahnen. Bei der Sammlung des Materials ist nicht nur die bibliographische Litteraturverzeichnung ins Auge zu fassen, sondern auch die Biographie einzubeziehen. Im letzten Grunde umfassen die Aufgaben des Gebietes nicht nur die musikalische Bibliographie im eigentlichen Sinne, sondern das ganze Feld der musikgeschichtlichen Anellenkunde und Documentation.

Provincial Music Festivals in the United States.

By Prof. ALBERT A. STANLEY, M.A., Ann Arbor, Michigan. Professor of Music in the University, Michigan, and Director of the University School of Music.

(For abstract, see p. 73.)

The word Provincial, as interpreted by lexicographers, is easily understood, and in the country whose hospitality we are now enjoying is so definite in its meaning that no one can mistake its implications. This is because Great Britain's capital is at once the political, social and artistic pivot on which turn empires. So all England goes "down" or "up"—which is it?—to London. Paris is the stage on which plays the drama of French nationality in its most important manifestations. As it has in the past, so to-day it draws men to it, as the magnet first attracts and then holds fast that which its magic has affected. One might say the same of St. Petersburg, Vienna and Berlin—although not to an equal extent. On the other hand, in the case of the United States the problem of settling the exact delimitation of the terms "metropolitan," "cosmopolitan," and "provincial" presents many difficulties. For the present purpose these difficulties can best be surmounted by considering New York as pre-eminent, a statement no fair-minded man would seriously question.

As is well-nigh invariably the case in all such quasi-communal movements, the Festival idea has had both in origin and development much that is unique. One of its most interesting points of distinction is the fact that it came at so early a period in our musical development. In the light of O. G. Sonneck's researches this early musical life of our country appears to have been fuller

and deeper than superficial observers would have us believe. That is at once an explanation of and a justification for the Festival. We are naturally more interested in present developments than in what was earlier, but their significance can only be understood when we indulge in a short historical retrospect.

In America the Festival may be looked upon as the legitimate outgrowth of the musical Convention. The Convention was a direct product of the early unconventional American way of looking at things. The early American way of looking at things came through our English blood. The Anglo-Saxon has always found some means of giving communal expression to a common political, social, artistic or economic necessity. This was discovered by King John "Lackland" when, in 1215, he was compelled to sign the "Magna Charta," and this propensity has frequently interjected a dissonant note into the concert of Europe. So the underlying idea is from the start an importation. Like many customs its application, governed by new conditions, has changed its physiognomy very considerably. But when we speak of the Convention as a musical town-meeting, it is alien ground to all Europeans outside of Switzerland. We go still further afield when we say that it was more properly speaking a species of camp-meeting, for that is as truly a product of the American soil as potatoes or the tobacco plant. The artistic status of the Convention is not difficult to define—it had none; but its value as a stimulus must not be under-estimated. In many parts of the country the annual Convention was as necessary as the annual revival—a religious by-product of our civilization. The fervid interest aroused did not always result in the conviction that continuous interest was preferable to intermittent enthusiasm, but it did bear fruit. Backsliders there were in plenty, but they were generally found in the front seats at the next Convention, and so the work went steadily on. The rapid growth of the appreciation of choral music may be traced very largely to the interest awakened by musicians, who were in some instances actuated by genuine artistic motives, and in others by the desire to sell their latest book, whose high-sounding title was not seldom its chief recommendation.

Possibly we may look even farther back for the initial impulse in the right direction, to the more unassuming ministrations of the country singing-school teacher. A study of the early history of music reveals nothing more clearly than the value of the work done by these musical circuit riders. They were distinctly musical missionaries, and in this connection we must not forget that the section of the country in which the Puritans were most in evidence was, in so far as music was concerned, intensely heathen. The Puritans brought their prejudices with them, and their very isolation fostered and intensified these prejudices, until an unsympathetic attitude towards all forms of art became an unwritten article in their creed. In spite of this they were not insensible to the charms of music, and when they were aroused to an appreciation of its value, and fully realised that music was not sinful, they showed the same persistency in advancing its interests that they had evinced in compassing its repression.

Without further tracing ancient historical developments, we come to the first Festival of real importance, given by the Handel and Haydn Society of Boston, Massachusetts, in 1857. This organization has long since abandoned its Festivals. The Worcester (Mass.) Festival was established in 1858. Cincinnati followed at a much later date (1885), and its example was imitated by other Western cities. Of these two last-named Festivals it is sufficient to say that they still continue, the former occurring annually, while the latter is

biennial. They have passed through the usual vicissitudes of such enterprises; have passed through troubled waters, but have avoided shipwreck or even serious disaster. The Worcester Festival occurs in late September, while the Cincinnati Festival—like the majority of Middle Western events of this nature—takes place in May. They have been under the leadership of many conductors, but with all changes in such matters of detail, in their general conduct they have suffered no lowering of standards. At these events many of the most important compositions in choral literature have been given. New works have been produced not infrequently, but in their general make-up the programmes have not departed far from the beaten Festival repertory. The Cincinnati Chorus is the larger of the two, and probably on account of greater financial resources they have employed a larger orchestra, had more rehearsals, and have heard greater soloists.

The Festival idea, which has now become thoroughly acclimatised in the United States, has its bad and its good side, and neither can be overlooked in a candid discussion of its value as a means of musical education and inspiration. If a Festival is an annual, biennial, or triennial gorging, to be followed by acute musical dyspepsia and a more or less extended period of musical starvation, it has no true value and should be discouraged. If on the other hand it is a part of a comprehensive scheme of musical education, its value cannot be over-estimated. Nothing can take the place of steady, continuous, and well-directed musical effort. The public should be given an opportunity to hear good music so frequently that concert-going becomes a habit. Chamber concerts, recitals, and choral concerts should be heard frequently, so that a community may become familiar with the characteristics of various schools of composition, and be in a position to exercise judgment, or at least think on the subject. Then the Festival has a right to be. The Festival makes possible in smaller communities the performance of works which could not be thought of under ordinary circumstances. Through it may be heard the most celebrated artists, both native and foreign. By a proper arrangement of programmes, musical works of various styles may be shown in their relation to each other. By reason of the enthusiasm created by mere force of numbers, the Festival can aid in the establishment of a vigorous musical life in the city or state, not by itself, but in conjunction with the other musical influences suggested from outside.

The influence of the Music Festival is specially shown in the increasing activity in choral singing, which has always been a weak point in the musical development of the United States. The fact is hopeful, for of all forms of music this is the one in which the communal idea is regnant, and solidarity in musical outlook is of great value as a motive power. A chorus made up of singers drawn from the community is the principal artistic factor in the production of a work of art, and thus one section of the community contributes to the pleasure and instruction of another section. It corresponds to the Greek idea of the drama. These singers are members of the various families constituting the community, or, as in our Universities, vital parts of a great organism. Thus the activity of the singers in the preparation necessary to the proper performance of their artistic duty animates, to a greater or lesser degree, all the smaller circles included in the great all-embracing circle—the community. This results in an interest in the performance, and in the work itself, quite unlike that secured by any professional organization.

The attributes of the Festival idea have been thrown into relief within the last two decades through the development of regular Festival-Circuits, where a conductor and his orchestra travel to meet local choral organizations.

In this year 1911, within a period of from six to eight weeks beginning about the middle of April, no less than six orchestras of from fifty to sixty men, each with a quartet of, generally speaking, excellent artists, with "stars" shooting across the various orbits at pre-arranged dates, start on comprehensive tours.* Many of them journey over large sections of the United States. They travel on carefully-prepared schedules, so arranged as to bring long "jumps" on Sunday if possible. They generally journey on special trains, with Pullmans and dining-cars. They stop at the best hotels, for the fatigues of the trip must be minimised whenever possible. In general they cover three Festivals per week. They give a concert on the evening of the day of arrival, and two the next day, getting in rehearsals as best they may. Occasionally they crowd four or five concerts into three days. Few opportunities are afforded for rehearsals *en route*, other than those given for the benefit of the local chorus and its conductor. So the symphony and miscellaneous programmes are generally prepared before leaving on the tour. As most of these orchestras are regularly domiciled symphony orchestras with their annual series of concerts, the question of a répertoire furnishes but few difficulties, especially as the selected smaller orchestra is almost invariably made up of the best men. It is remarkable that in spite of the fatigue attending this annual crusade, or "Search for the Golden Fleece," the orchestral programmes are of such uniformly high standards both as to selections and performance. This is largely due to a very intense competition. The local choruses run from 125 to 650 singers.† The competitive spirit is of course here also present, and the musical atmosphere of a community is often transformed by the effort to realise the not very exalted but very efficient ambition to "beat" some other chorus.

A significant expression of the Festival idea must here be mentioned—the Bach Festivals, in Bethlehem, Pa., where, in a community of Moravians located on the rising bank of a beautiful river, Bach is revered and worshipped, while across on the opposite bank there are heard the bustle and din of the great works, concrete evidence of the greatest Trust in the country—the Steel Trust. To-day, in a beautiful replica of a Greek theatre on the Pacific Coast, thousands have listened to Bach's immortal works performed under J. Fred. Wolle, who has been the apostle of the Bethlehem cult of the great master. In a beautiful redwood grove, many scores of acres covered by these wonderful trees, often fifteen feet in diameter, and stretching upwards straight as an arrow for three hundred feet or more under skies which rival Italy's, facing the setting sun, on the western rim of the country, every August for thirty-four years "Bohemians" have gathered from all "Bohemian" settlements in every country, here to worship Nature, to forget care and bow at the shrine of Music. Seated on great logs and long benches hewn out of fallen trees—for no axe is ever laid on trees here, where every product of Nature is sacred—many hundred men listen to a production of an original musico-dramatic work on some classical, mythological, or semi-historical subject adapted to such an environment. This great theatre, whose roof is the vaulted heavens, whose lighting is the full moon, and whose stage is a great bluff four hundred feet in height, between whose tangled shrubs peep out granite ledges, is ideal by day, and when in the evening such lighting effects abound as electricity in these modern days has given us, it is fairy-like. The Spirits of the Trees invoke a mood which throws into bold relief not alone the beauties of the drama, sacred to the occasion, but the

---

* See Appendix A, p. 381.

† See Appendix B, p. 382.

nobler qualities of the "Pastoral Symphony" of Beethoven, the "Waldweben" and "Siegfried Idyll," which seems shorter there. The call, "Waken, brothers! the magic hour arrives," is a poetical prophecy of the awakening æsthetic sense in greater America—in the America outside of the Metropolitan cities—the communities in which play this important act in the drama of a Folk, the Provincial Musical Festival. For those who do not see in it all that I have been forced to see,—for I have been at one time one of the doubters,—may not the words of Holy Writ give light, remembering that before the seed can be planted the ground must be prepared? "First the seed, then the blade, then the ear, and then full corn in the ear."

APPENDIX A.—(Areas of Tour).

(See p. 380.)

The routes of the six orchestras chosen cannot here be shown on a map, but the area covered in each instance is indicated below by degrees of latitude and longitude:—

	Latitude.	Longitude (West from Greenwich).
No. I. ..	40° to 43°	... 78° to 105°,
No. II. ...	28° ,, 37°	... 74° ,, 98°
No. III. ...	37° ,, 50°	... 85° ,, 103°
No. IV. ...	42° ,, 52°	... 76° ,, 112°
No. V.	29° ,, 48°	... 74° ,, 123°
No. VI. ...	38° ,, 43°	.. 72° ,, 78°

APPENDIX B.—(Composition of Choruses).

(See p. 380.)

In the make-up of these choruses it is well nigh impossible in most instances to secure a proper distribution of the parts. First tenors, second basses, and second altos are conspicuously rare in most places.

As a matter of interest I give the composition of three representative Festival choruses—Nos. I. and II. mentioned in the text (Cincinnati and Worcester), representing large cities, and No. III. a small inland city in which is a prominent University, from which the chorus is largely drawn :—

	Soprano.	Alto.	Tenor.	Bass.	Total.	Orchestra.
Chorus No. I. (1895)	192	140	74	105	511	64
Chorus No. II. (1910)	138	107	38	52	335	109
Chorus No. III. (1910)	114	60	48	81	303	60
For purposes of comparison there are the following :—						
Philharmonie, Berlin ...	162	131	48	62	403	70
Huddersfield Chorus ...	78	78	65	89	310	—
"Magpie" Madrigal Society	54	42	28	40	164	—

The following are the percentages :—

	Percentage to Total.			
	Soprano.	Alto.	Tenor.	Bass.
Chorus No. I.	37.5	27.52	14.45	20.65
Chorus No. II.	40.11	31.94	11.61	15.55
Chorus No. III.	37.62	19.00	15.87	30.29
Philharmonie, Berlin ...	40.12	32.50	11.76	15.38
Huddersfield	26.00	26.00	21.66	23.00
"Magpie"	33.53	25.60	17.07	24.39

The vicissitudes in a series of years may even be worth recording :—

Chorus No. I.

Date.	Soprano.	Alto.	Tenor.	Bass.	Total.
1880	170	149	97	112	528
1886	176	146	93	118	533
1894	192	140	74	109	515
1896	190	153	82	106	531
1899	135	107	63	85	390
1903	128	107	45	77	357
	991	802	454	607	2,854

Percentage.

Date.	Soprano.	Alto.	Tenor.	Bass.	
1880	32.21	28.21	18.44	21.21	
1886	33.02	27.39	17.44	22.23	Best average in one year.
1894	35.93	28.81	15.44	19.92	
1896	35.77	28.81	15.42	19.96	
1899	34.35	27.43	16.12	21.78	
1903	35.56	29.97	12.60	21.56	
	34.68	27.75	15.95	21.23	Average per cent.

CHORUS No. II.

Date.	Soprano.	Alto.	Tenor.	Bass.	Total.
1900	138	129	54	88	409
1902	174	142	57	93	466
1904	166	136	46	75	423
1906	137	113	43	61	354
1908	102	101	43	54	300
1910	138	107	38	52	335
	855	728	281	423	2,287

Percentage.

Date.	Soprano.	Alto.	Tenor.	Bass.	
1900	33.74	31.05	13.20	21.24	
1902	37.33	29.18	12.21	19.97	
1904	39.24	32.12	10.87	17.70	
1906	38.42	31.92	11.58	17.20	Best average by years.
1908	34.00	33.66	14.33	18.00	
1910	41.07	31.94	11.34	15.51	
	37.38	31.84	12.28	18.10	Average per cent.

CHORUS No. III.

Date.	Soprano.	Alto.	Tenor.	Bass.	Total.
1900	96	62	36	67	261
1902	99	57	41	67	264
1904	101	64	43	86	294
1906	89	63	40	74	266
1908	102	66	38	84	290
1910	114	60	48	81	303
	601	372	246	459	1,678

Percentage.

Date.	Soprano.	Alto.	Tenor.	Bass.	
1900	36.74	23.75	13.52	25.31	
1902	34.50	21.20	15.53	25.00	
1904	34.35	21.42	14.62	29.49	
1906	33.45	23.65	15.03	27.89	Best average per year.
1908	35.17	22.41	13.10	28.27	
1910	27.62	19.00	15.87	30.29	
	35.81	22.10	14.00	24.37	

The following figures are for two typical composite Festival choruses:—

(A) A Festival of many years' standing, in which are choruses drawn from cities, towns, and villages in a certain State. Twenty-one choruses, ranging from 201, the largest, to 13, the smallest, gave a total of 1,351 singers, distributed as follows:—623 sopranos, 342 altos, 167 tenors, and 219 basses,

with the following averages :—46.11, 25.31, 12.34, 15.46. The best averages per cent. in any chorus were 30.76, 30.76, 15.38, 23.47. The average size of these Societies is 48.04. There are but three over one hundred in number. The highest averages in the largest of these were 40.79, 26.31, 15.42, 16.41.

(B) Another chorus, made up of 559 singers, drawn from several neighbouring towns. 142 first sopranos, 75 second sopranos, 72 first altos, 82 second altos, 39 first tenors, 36 second tenors, 68 first basses, 45 second basses (217, 154, 75, 113). Averages : 38.80, 27.58, 13.41, 20.21.

Musical Education in Australia, 1863-1911.

By JOSEPH SUMMERS, Mus. Doc., 340, Bulwer Street, Perth, Western Australia. Organist.

(For abstract, see p. 73.)

(Illustration to the paper next following.)

Ein neuer Schultafel-Apparat für den Gesangs-Klassen Unterricht.

By JULIUS WOITINEK, 18 Gartenstrasse, Posen. Teacher.

(For English abstract, see p. 75.)

AUSZUG.—Diese Erfindung dürfte als Anschauungsmittel für das Singen nach Noten in der Schule ungefähr dieselbe Grundlage wie die Russische Rechenmaschine für den Rechenunterricht bieten. Sie kann an jeder Schultafel bequem angebracht werden und gestattet eine geschickte Verbindung des durch Zungenstimmen erzeugten Tones mit der Note, also der wirklichen Anschauung mit der graphischen Darstellung des Tones.——Auf dem leiterartig gebauten Apparate liegen Druckplatten, welche Zungenstimmen, und zwar die Tongrundstufen von G bis G zum Auslösen bringen. Neben den Druckplatten für die Töne E G H D F sind wagerecht fünf weisse Marken angebracht. Die Verlängerungen der letzteren als Zeichnung auf der Notentafel ergibt das Notensystem. Die Umlegung jeder Platte nach oben ergibt die Erhöhung (♯), wobei sofort der für das Auge erhöhte Ton auch für das Ohr als erhöht zur Auslösung gelangt; Umlegung der Platten nach unten in gleicher Weise sofort die Erniedrigung (♭). In Betracht kommt die Darstellung der Tonarten C bis E und C bis Es-dur, welche für den Schulgesang ausreichen. ——Doch ist damit die Brauchbarkeit des Apparates nicht erschöpft. Der leiterähnliche Aufbau des Apparates zeigt das Steigen der Töne für Auge und Ohr zugleich an—mit allen in Betracht kommenden Erhöhungen und Erniedrigungen. Ebenso bietet sich das Verhältnis der Töne innerhalb der Tonleiter jedesmal in anschaulicher Weise räumlich dar, indem die dritte und vierte, siebente und achte Stufe—die Halbtonintervalle jeder Durtonleiter—dicht nebeneinander liegen. Dem Ohre können diese Verhältnisse sofort übermittelt werden. Ebenso stellen sich die sämtlich gebräuchlichen Intervalle im Zusammenklange und unter ihrer naturgemässen Zerlegung in ganze und halbe, der Tonleiter entnommenen Töne dar. Alles Zuvorgesagte gilt auch für die Darstellung des Quinten- und Quartenzirkels mit sämtlichen sichergebenden chromatischen Veränderungen.—— Mit Leichtigkeit können die Schüler alle diese Verhältnisse am Apparate selbst auffinden und darstellen, so dass hier von einem Erfassen, Erleben des Tones und des Tonverhältnisses innerhalb einer Tonleiter und von einem Erarbeiten des Tonsystems und der ihm zugrunde liegenden Tongesetze, wie sie sich in dem Quinten- und Quartenzirkel darstellen, sehr wohl gesprochen werden kann.——In dem steten, einheitlichen Zusammenfallen der Anschauung für das Auge und das Ohr mit der graphischen Darstellung besteht die Eigenart des oben beschriebenen Apparats.

[The apparatus is manufactured, and is on sale at the office of the "Posener Lehrer Zeitung," Lissa, Prussia. Price £5 10*s*. With box, 15*s*. extra.]

Congress Resolutions Passed and International Committees Recognized.

On report from Lecture-Section IV (Church Music), the General Meeting passed a resolution "holding it to be necessary that certain rules of construction should be laid down for the use of architects planning church buildings, in order that conditions of space requisite for the purposes of church music may always be secured."

On report from Lecture-Section VI. (Bibliography, Organization, Contemporary questions, &c.), the General Meeting passed a resolution "considering it desirable that a thorough survey of the musical libraries in Great Britain and Ireland should be undertaken, in continuation of Mr. Barclay Squire's valuable article, 'Libraries and Collections of Music, Europe,' in the second edition of Grove's Dictionary; that not only public collections but also, and more particularly, private collections should be examined, and that the results should be published in a suitable musical periodical."

The General Meeting of members held at the conclusion of the Basel Congress, September 25th and 27th, 1906, took notice of the formation of a standing Bibliographical Committee, composed of members of the International Musical Society, and having for its object the continuation of the work of Eitner's Quellen-Lexikon (see the Monthly Journal, viii., November 3rd, 1906). This committee consists at the present date of Ecorcheville (Paris), Von Hase (Leipzig), Kopfermann (Berlin), De la Laurencie (Paris), Mantuani (Vienna), Norlind (Lund), Schulz (Munich), Schwartz (Leipzig), Sonneck (Washington), Springer (Berlin), Squire (London), Tiersot (Paris), Wolffheim (Berlin); with office at the Royal Library, Berlin, and librarian Dr. Hermann Springer as managing member. The committee, having met twice at the present Congress (see report below), presented the following resolution to the General Meeting:—"Die Bibliographische Kommission der I.M.G. erachtet Herrn Dr. Springer's u.a. Unternehmen Musikgeschichtliche Quellennachweise als eine Möglichkeit einer praktischen Verwirklichung der Wiener Beschlüsse. Sie hat beschlossen, en Herausgebern das gesammelte und noch einlaufende amtliche Material der Kommission unter den vereinbarten Bedingungen zur Veröffentlichung zu überweisen."

The same General Meeting at Basel took notice of a movement for compiling a "Corpus Scriptorum de Musica medii ævi"; ibid. On May 23rd and 24th, 1909, at Vienna, a standing International Committee was formed, with regulations; *cf.* pages 687-690, Vienna Congress Report. (For the officers at the present date see report below.) A Conference was held at Munich on September 15th, 1910. Another was held in the London University Buildings on May 29th, 1911.

During the present Congress a standing International Committee was formed for promoting the study of Musical Iconography, consisting at the present date of Ecorcheville (Paris), Galpin (Harlow), Hammerich (Copenhagen), Leichtentritt (Berlin), Scheurleer (The Hague), Stanley (Ann Arbor), Wellesz (Vienna).

(*Uebersetzung.*)

Auf den Bericht der Kongress-Sektion IV. (Kirchenmusik) fasste die Hauptversammlung einen Beschluss, indem "sie die Aufstellung baulicher Normen für die Hand des Kirchenbauenden Architekten für notwendig erklärte, damit beim Kirchenbau stets die räumlichen Vorbedingungen geschaffen werden, die zur Erfüllung der kirchenmusikalischen Aufgaben erforderlich sind."

Auf den Bericht der Kongress-Sektion VI. (Bibliographie, Organisation, Zeitgenössische Fragen, u.s.w.) fasste die Hauptversammlung einen Beschluss, indem "sie es für wünschenswert hielt, dass eine vollständige Uebersicht der musikalischen Bibliotheken in Grossbritannien und Irland, in Fortsetzung des Barclay Squire'schen wertvollen Artikels 'Libraries and Collections of Music, Europe,' in der zweiten Ausgabe des Grove's Dictionary, unternommen werden sollte; dass nicht nur öffentliche Sammlungen, sondern auch und ganz besonders, Privatsammlungen untersucht werden sollten; und dass die Resultate in einer passenden musikalischen periodischen Publikation veröffentlicht werden."

Die am Schlusse des 25. bis 27. September 1906 des Basler Kongresses abgehaltene Hauptversammlung nahm Notiz von der Bildung einer ständigen Bibliographischen Kommission, welche aus Mitgliedern der I.M.G. bestand und die Fortsetzung der Arbeit des Eitner'schen Quellen Lexikons im Auge hatte; s. Z. VIII, 3 November 1906. Diese Kommission besteht z. Z. aus Ecorcheville (Paris). von Hase (Leipzig), Kopfermann (Berlin), De la Laurencie (Paris), Mantuani (Wien), Norlind (Lund), Schulz (München), Schwartz (Leipzig), Sonneck (Washington), Springer (Berlin), Squire (London), Tiersot (Paris), Wolffheim (Berlin); mit Bureau in der Königlichen Bibliothek, Berlin und Bibliothekar Dr. Hermann Springer als geschäftsführendes Mitglied. Die Kommission traf in London zweimal zusammen (s. den beigelegten Bericht), und unterbreitete der Hauptversammlung der Gesellschaft folgenden Beschluss: "Die Bibliographische Kommission der I.M.G. erachtet Herrn Dr. Springer's u. a. Unternehmen Musikgeschichtliche Quellennachweise als eine Möglichkeit einer praktischen Verwirklichung der Wiener Beschlüsse. Sie hat beschlossen, den Herausgebern das gesammelte und noch einlaufende Material der Kommission unter den vereinbarten Bedingungen zur Veröffentlichung zu überweisen."

Dieselbe Hauptversammlung in Basel nahm Notiz einer Bewegung, um ein "Corpus Scriptorum de Musica medii ævi" zu verfassen; ibid. Am 23. und 24. Mai 1909 wurde dafür in Wien eine ständige Kommission mit Satzungen gebildet; s. S. 687-690 des Wiener Kongress-Bericht-Bandes. Für die Beamten siehe beigelegten Bericht. Am 15. September 1910 wurde in München eine Konferenz abgehalten. Am 29. Mai 1911 wurde im Londoner Universitätsgebäude noch eine abgehalten.

Während des Londoner Kongresses wurde eine ständige Kommission zum Studium der musikalischen Ikonographie gebildet. Sie besteht z. Z. aus Ecorcheville (Paris), Galpin (Harlow), Hammerich (Kopenhagen), Leichtentritt (Berlin), Scheurleer (Haag), Stanley (Ann Arbor), Wellesz (Wien).

Reports Presented by the Different National Sections of the Society, by International Committees, and by the Directory.

BERICHT ÜBER DIE LANDESSEKTION BADEN.

Die Ortsgruppe Heidelberg der Internationalen Musikgesellschaft hat sich auf Anregung des III. (Wiener) Kongresses den Ausbau der badischen Sektion angelegen sein lassen. Zu diesem Zwecke hat der Vorsitzende der Heidelberger Ortsgruppe am 19. November 1910 in Karlsruhe und am 22. November 1910 in Mannheim je einen Vortrag mit Illustrationen am Klavier abgehalten und zur Gründung von Ortsgruppen in den genannten Städten aufgefordert. In Karlsruhe konstituierte sich die Ortsgruppe mit 7 ordentlichen und 11 ausserordentlichen Mitgliedern. In Mannheim versuchte der von mir zum Vorsitz gebetene Direktor der Hochschule für Musik, Herr K. Zuschneid, noch persönlich durch schriftliche Werbung nachzuhelfen. Er bezeichnete unterm 20. April 1911 in einer Zuschrift an mich, das Resultat als ein "klägliches." Aber es ist ihm doch wesentlich mit zu danken, dass die Ortsgr. Mannheim mit 11 ordentlichen und 10 ausserordentlichen Mitgliedern ins Leben getreten ist. Es scheint jedoch, dass es nötig ist, dass die beiden Ortsgruppen für die nächste Zeit von Heidelberg aus, quasi mit "pastoriert" werden; wenigstens wurde von den beiden Ortsgruppen darum ersucht. Ja, Mannheim machte den Vorschlag, dass es mit in der Ortsgruppe Heidelberg aufgehe. Dieses erscheint als eine allzu pessimistische Auffassung. Ich habe das Zutrauen zu der bisherigen Leitung der Mannheimer Ortsgruppe, dass sie das Pflänzchen zu kräftiger Entwicklung bringen werde.

Allerdings ist sehr zu beklagen, dass die massgebenden Herren Kollegen von der musikalischen Praxis an beiden Orten vorläufig keinerlei Interesse an der von der I.M.G. vertretenen künstlerischen Materie zeigen, sondern es vorziehen, "ex faustibus" auf den Programmen ihrer Konzerte manchmal recht anfechtbare "Musikgeschichte" dem Publikum zu verabreichen. Und es könnte doch sehr zum Vorteil der Musikpflege, namentlich auch der alten Meister gereichen, wenn der nicht selten "grauen" Theorie der Musikgelehrten die lebensvoll sich äussernde Praxis der Kapellmeister zur Seite träte (um damit die äussersten Pole der Musikpflege zu bezeichnen).—Im übrigen:

In Mannheim wurde den Mitgliedern der Ortsgruppe eine Einladung zu einem "Hauskonzert der Hochschule für Musik" dargeboten (3. Febr. 1911). Ich glaube, mit einem weiteren zu den vielen Konzerten wird den Zwecken der I.M.G. wenig gedient sein. Ohne ein musikgeschichtliches Referat wird es bei den Versammlungen der Ortsgruppen nicht abgehen können.

In Karlsruhe wartet man noch auf Unterstützung von Heidelberg (die ihm im Sommersemester gegeben werden soll).

In Heidelberg hielt Herr Univ.-Mus.-Dir. Prof. Dr. Fritz Stein aus Jena einen Vortrag "Bilder aus der Musikgeschichte Heidelbergs" (3. April 1911), worüber in Nr. 7 der "Zeitschrift der I.M.G." berichtet ist.

Nachtrag.—Die Herren K. Zuschneid in Mannheim und K. Malsch in Karlsruhe haben mittlerweile nach Leipzig (nicht mir) gemeldet, dass sie den Vorsitz bei ihrer Ortsgruppe aufgeben. Ich werde versuchen, mit dem Einimpfen der Bazillen "Korporationsgeist" und "Energie," auch "Selbstlosigkeit" nachzuhelfen.

Generalmusikdirektor Dr. Philipp Wolfrum.
Vorsitzender der Landessektion Baden.

Heidelberg.

COMPTE-RENDU SUR LA SECTION NATIONALE, BELGIQUE.

La Section Belge de la Société Internationale Musicale se trouve actuellement dans le deuxième année de son existence.

C'est à l'initiative du comité central de Leipzig, et du comité de la Section de Paris, représenté par son trésorier M. Ecorcheville, que la section, dont l'existence avait été jusqu'alors purement nominale, entra dans sa période d'activité.

Par une circulaire en date du 12 octobre 1909, le soussigné réunit les quelques adhérents belges de la S.I.M. et d'autres personnes susceptibles de s'intéresser au mouvement musicologique. C'est au cours de cette réunion que furent prises les principales mesures destinées à assurer le fonctionnement de la section. Le comité fut constitué comme suit: Président, M. Edg. Tinel; vice-président, MM. Al. Béon et Baron Buffin; secrétaire, M. E. Closson; secrétaire-adjoint, M. Ch. van den Borren; trésorier, M. H. Taubert. M. Al. Béon voulut bien mettre à la disposition du groupe, pour ses séances, les locaux de la salle Erard. On décida également de choisir, comme organe, le "Guide musicale" de Bruxelles. M. le Dr. G. Dwelshauvers, de Liège, annonça la constitution dans cette ville, d'une "société liègeoise de musicologie," qui fonctionnera comme un Groupe Local (Ortsgruppe).

Le comité, réuni quelques jours après, élabora les statuts de la section, qui furent imprimés et distribués aux membres.

La première séance publique eut lieu à la salle Erard le 17 janvier 1910. Elle comportait une conférence de M. van den Borren sur les origines du drame musical et l'"Orféo" de Monteverde, suivie d'une audition musicale de fragments de l'"Orféo," préparée par M. D. Demest, et à laquelle prirent part Mmes Demest et Richir, MM. Houx et Vanderschrick, et M. Minet, claveciniste. La deuxième séance, donnée le 20 avril, consistait en une conférence du soussigné sur J. B. Loeillet et la musique instrumentale en Belgique au XVIIe siècle, suivie d'une audition d'œuvres de musique de chambre de Loeillet harmonisées par M. Al. Béon et exécutées par Mme Béon, claveciniste, MM. Boone, flûtiste, Delfosse, gambiste, Van Bever, hautboiste et Van Hout, violiste.

A l'occasion de l'Exposition rétrospective de l'Art belge au XVIIe siècle, ouverte à Bruxelles concurremment avec l'Exposition universelle, l'administration des Beaux-Arts chargea le comité de la section de l'organisation de séances de musique ancienne dans les locaux de l'exposition. Le comité chargea M. Al. Béon et le soussigné d'organiser, par délégation, les dites séances. Celles-ci, qui furent au nombre de quinze, obtinrent le plus vif succès. Les programmes, dont une liste récapitulative fut publiée dans le "Guide musical" du 9 octobre 1910, réunissaient des spécimens de la musique vocale et instrumentale du XVIe et du XVIIe siècle. Enfin, la modération des artistes exécutants, le dévouement de Mme Béon, qui, comme claveciniste et comme organiste, participa à titre gracieux à toutes les séances, permirent de réaliser, sur les subsides accordés par le gouvernement pour l'organisation, un bénéfice appréciable, qui venait fort opportunément alimenter la caisse de la section.

La deuxième année sociale s'est ouverte par la réunion statutaire du 2 novembre 1910, qui a été suivie de trois séances de musique moderne, données les 13 décembre 1910, 19 janvier 1911 et 5 avril 1911, et consacrées respectivement aux œuvres de MM. Paul Dupin, Ch. Tournemire et J. Mouquet. Une séance historique, consacrée aux origines de l'oratorio, a eu lieu en mai 1911. Elle comportait une conférence de M. Ch. Martens, musicologue à

Louvain, suivie d'une audition de morceaux de Cavalliere, Carissimi, Schütz, Dumont, etc., chantés per Melle de Madre, M. Vanderborght, et autres ; cette partie musicale avait été organisée par Mme Beauck-Birner, professeur de chant à Bruxelles

L'organisation de séances de musique moderne ne répond pas tout à fait au but historique et scientifique de la S.I.M., mais il a fallu y recourir à cause des conditions toutes spéciales dans lesquelles se trouve la jeune section belge. Celle-ci, qui compte actuellement vingt-neuf membres actifs et neuf membres auditeurs, doit se développer dans un milieu des plus ingrats, caractérisé par l'absence de toute tradition musicologique, par l'indifférence générale des artistes et du public. Si la Belgique a produit des musicologues de première valeur tels que Gevaert, Fétis, Van der Straeten, De Coussemaker, etc., il importe de se rendre compte que ces hommes ont opéré isolément, qu'ils se sont formés eux-mêmes et qu'en somme une école musicologique belge n'existe pas. De même, ceux qui se livrent actuellement à cette science sont en très petit nombre en Belgique, et la plupart voient leur activité entravée par des occupations professionnelles. On se rend compte combien il est difficile, dans ces circonstances, d'assurer dans le pays le fonctionnement régulier d'un organisme tel que la S.I.M., dans le sens prévu par les fondateurs. Il est possible et même probable que cette situation s'améliorera dans l'avenir, mais nous craignons que cet avenir ne soit encore éloigné. D'ici là, la section belge, dont l'activité se limite au groupe de Bruxelles et aux réunions de la Société liégeoise de musicologie, mènera une existence assez précaire.

En terminant, nous tenons à rendre hommage au vice-président M. Al. Béon, qui apporta à la section l'appoint d'un nom connu et unanimement considéré dans notre monde artistique, ainsi que celui de ses relations étendues et de son expérience d'organisateur, et nous offrit enfin une hospitalité qui, tout en nous évitant des frais considérables, assurait à elle seule le bon renom artistique de notre association.

E. CLOSSON,
Bruxelles. Secrétaire de la Section Nationale, Belgique.

BERICHT ÜBER DIE LANDESSEKTION DÄNEMARK.

Die Landessektion Dänemark und zugleich die Ortsgruppe Kopenhagen wurde im September 1899 durch folgende gegründet: Dr. Will. Behrend, Konservatoriumsprofessor J. D. Bondesen, Prof. Dr. A. Hammerich, Opernrepetitor S. Levysohn, Prof. Otto Malling, Kgl. Kapellmeister Fr. Rung, Vizepolizeidirektor Dr. V. C. Ravn, Justizsekretär Dr. C. Thrane.

Als Vorstand wurde erwählt: Professor Dr. Angul Hammerich, erster Vorsitzender; Vizepolizeidirektor Dr. V. C. Ravn, zweiter Vorsitzender; Dr. Will. Behrend, Sekretär; Konservatoriumsprofessor J. D. Bondesen, Kassierer.

1901 trat der letztgenannte wegen Abreise als Kassierer zurück. In seine Stelle wurde Opernrepetitor S. Levyson erwählt.

1905 starb der zweite Vorsitzende, Dr. V. C. Ravn. Seine Stellung wurde nicht neu besetzt.

In den verflossenen Jahren wurden folgende Vorträge gehalten:
Chr. Barnekow: J. G. Naumann als Hofkapellmeister in Kopenhagen.
Dr. William Behrend: 1. Anton Bruckner. 2. Guido Adler's Buch über Richard Wagner. 3. Felix Mendelssohn-Bartholdy. 4. Die Entwicklung des Liedes im 18. und 19. Jahrhundert.
Dr. Louis Bobé: Der dänische Hofkapellmeister J. A. P. Schulz.
Chr. Geisler: Fanny Hensel, Mendelssohn's Schwester.

Prof. Dr. Angul Hammerich: 1. Studien über isländische Musik. 2. Die Flöte als Naturinstrument und Kulturinstrument.
H. Hindsberg: Das moderne Pianoforte.
Prof. Dr. Finnur Jonsson: Das Harfenspiel der nordischen Skalden.
Th. Laub: Die Musikgeschichte und die italienischen Komponisten des 17. Jahrhunderts.
Hortense Panum; Die Laute und die Lautenmusik des 16. bis 18. Jahrhunderts.
Justizsekretär Dr. Carl Thrane: 1. Die Militärmusik Dänemarks in 18. Jahrh. 2. Giuseppe Sarti in Kopenhagen. 3. Johann d. ä (1726–1793.)
Dr. Hjalmar Thuren: Der Volksgesang auf den Färöern.
Dr. Will. Thalbitzer und Hj. Thuren: Ostgrönländische Musik.

Prof. Dr. ANGUL HAMMERICH,
Kopenhagen. Vorsitzender der Landessektion, Dänemark.

REPORT ON THE NATIONAL SECTION, GREAT BRITAIN AND IRELAND.

1. This Section was founded immediately after the formation of the Society, at a meeting of persons interested, which was convened by Prof. Ebenezer Prout and Mr. W. Barclay Squire, held in Broadwoods' Rooms, London, on November 24th, 1899, and attended by Sir Hubert Parry, Bart. (in the chair), Prof. H. E. Wooldridge, Dr. Charles Maclean, Messrs. C. A. Barry, J. S. Curwen, Otto Goldschmidt, A. J. Hipkins, Alfred H. Littleton, J. A. Fuller Maitland, J. S. Shedlock, and W. Barclay Squire.

2. Rule 4 and Bye-laws 6 and 7 of the Society provide that for purposes of the central administration of the Society only one person in each National Section, the "Vorsitzender" of the same, is recognised as representing the Section, the aggregate of such Vorsitzender forming the Governing Body (Präsidium) of the Society. But Rule 3, sentence iii., provides that, consistently with this arrangement, the several National Sections can frame their own internal administrative organization. In this country there was accordingly appointed a President (Vorsitzender), and for his assistance a Vice-President, two Hon. Secretaries, a Treasurer and Committee, members unlimited in number; the whole under the short title of the "English Committee of the International Musical Society." The Presidents to date have been: 1899–1906, Sir Hubert Parry, Bart.; from 1906 (when Sir Hubert Parry resigned in consequence of ill-health) to date, Sir Alexander Mackenzie. The Vice-Presidents have been: 1899–1907, Mr. Otto Goldschmidt; from 1907 (when Mr. Goldschmidt died) to date, Dr. W. H. Cummings. The joint Hon. Secretaries have been: 1899–1906, Mr. W. Barclay Squire and Dr. Charles Maclean; from 1906 (when Mr. Squire resigned) to date, Dr. Charles Maclean and Dr. W. G. McNaught. The Treasurers have been: 1899 to date, Messrs. Breitkopf & Härtel, London. The present members of the Committee other than officers are: Sir Hubert Parry, Bart., Sir Frederick Bridge, Sir Charles Stanford, Professors Granville Bantock and Frederick Niecks, Messrs. E. J. Dent, Clifford B. Edgar, W. H. Hadow, Alfred H. Littleton, J. A. Fuller Maitland, S. Myerscough, and W. Barclay Squire.

3. The operative and practical bodies of the International Musical Society are the Local Branches (Ortsgruppen) of Rule 3, which lie within the jurisdiction of the National Sections, are attached to particular towns as centres, and have for their object to hold periodic meetings for reading papers, &c., and thus

(in conjunction with the central co-operative and polyglot publications) to promote the vitality of the Society. It is precisely these functions as to meetings and the co-ordination of musical research which were performed in London for twenty-five years before the formation of the International Musical Society, by the English "Musical Association for the investigation and discussion of subjects connected with the art and science of music," an institution firmly established in the English musical world, holding eight meetings a year, and publishing a yearly volume of Proceedings. It was considered both undesirable and impracticable to attempt to hold rival meetings in London for discussing identically the same class of subjects, and it was consequently decided to make an alliance with the Musical Association on the basis of the "Kartellverein" clause of Rule 3, sentence ii. As members of the Musical Association would under such circumstances have but small inducement to join the International Musical Society other than the receipt of the publications of the latter, special terms of subscription were (with the permission of the publishers, who had already made a general contract with the Society) given to those members of the Association who joined the Society. This left it open to others outside of the Association to join the Society on the usual terms. The agreement with the Musical Association was comprised in letter from the then President of the International Musical Society dated January 10th, 1900, in letter from the Association Council dated February 14th, 1900, and in Resolution of the "English Committee" dated February 20th, 1900, and is still in force. On its side, the Association agreed that the words "in connection with the Internationale Musikgesellschaft" should be added to the title of the Association on all its publications and prospectuses, and that it would, for purposes of the Gesellschaft, act as an Ortsgruppe for the City and County of London, "the Association having the rights and obligations attached to that position and undertaking to promote the interests of the I.M.G. as far as lies in its power," with some subsidiary clauses. The present officers of the Musical Association are: President, Dr. W. H. Cummings; Secretary, Mr. J. Percy Baker; Treasurer, Mr. Arthur M. Fox; 11 Vice-Presidents; 10 Ordinary Members of Council.

4. The following figures show the results of the arrangement with the Musical Association. At the end of the first season, in 1900, there were:—I.M.G. English members from the Association 73; I.M.G. English members outside of the Association, 17; total, 90. In 1901 the corresponding figures were 104, 16, 120. In 1903 they were 113, 50, 163. In 1909 they were 110, 67, 177. At the present date (May, 1911) they are 108, 102, 210. As a matter of fact, just about half of the members of the Association have joined the International Society in each of the last eleven years, while the number of I.M.G. English members outside the Association has gone up from 17 to 102. The "English Committee" is conscious of the drawback involved in not being able to hold meetings in London outside the Association, and some measures for interesting members other than those in the Association are under consideration.

5. On October 2nd, 1905, the Irish members were grouped under a Dublin Local Branch (Ortsgruppe). Chairman till his death in 1907, Dr. James Culwick; subsequently Mr. S. Myerscough. Secretary to date, Rev. H. Bewerunge. On December 2nd, 1905, the Scottish members were grouped under an Edinburgh Local Branch. Chairman to date, Prof. Frederick Niecks; Secretary to date, Mrs. Kennedy Fraser. It is hoped to inaugurate a Local Branch shortly in the Midlands.

6. While the "English Committee" has not been in a position so far to institute any separate local meetings, it has been very active in the last eleven years as a deliberative and advisory body. The following are among the chief points in which it has intervened, with the results—most of these matters being concerned with making the publications really, and not nominally, international:—

(*a*) Though the preliminary circulars of the Society made it clear that the Magazine and Journal were to be polyglot in four languages,—in the sense of each country contributing in its own language, and the languages standing side by side,—yet no systematic steps were taken at first to develop contributions other than German. In 1900, at the end of the first season, the percentage of the languages in the two publications combined was German 94%, French 3%, English 3%, Italian nil. In 1901, at the end of the second season, owing to the efforts and representations of the Committee, English reading-matter had risen to 26%. In 1904, at the reconstruction of the Society, it was formally agreed by the Präsidiums-Vorstand (letter from the same dated April 9th, 1904) that 25% of the space in the Magazine and 25% of the reading-matter space in the Journal should always be reserved for the English language. This agreement has to date been maintained and acted upon, if not in each separate number yet in the aggregate within each separate year.

(*b*) In 1902 the Committee pointed out that the yearly "General Index" related almost exclusively to the German matter. This has been remedied. From 1903 onwards the index-slips for the English portion of the publications have been prepared in this country, and then incorporated.

(*c*) To make the publications more acceptable outside Germany, the Committee in 1903 recommended an English title and contents for this country, and a French ditto for France. This has been carried out.

(*d*) In December, 1903, the Committee urged the necessity, based on four years' experience, of having in each principal non-German country, or for each non-German language, a "Corresponding Member," charged with the duty of acting as literary agent for the collection of material from that country or for that language, and its transmission to the central editorial office or offices. That policy was accepted at the first meeting of the newly-constituted Governing Body (Präsidium) held at Leipzig, on October 1st, 1904 (Head "A," 4, of Minutes), and confirmed in letter from the Directory, dated November 1st, 1904. It was again approved at the Governing Body meeting held on September 25th, 1906, at Basel. "Corresponding Members" have been provided for by Bye-law 3. The policy has been carried out in practice for the last nine years in this country, where, in accordance with English journalistic usage, the "Corresponding Member" is called "English Editor."

(*e*) In consideration of the fact that German is little read in this country, and in mitigation of the language-difficulty necessarily involved in the polyglot system, an "English Sheet" containing short English abstracts from the foreign (chiefly German) matter in the Journal was for two years printed privately in this country, and circulated as an inset with each number of the Journal. From November, 1905, onwards the publishers were good enough, in excess of their contract, to undertake to issue four pages of this publication with each number of the Journal. At the Governing Body meeting of September 25, 1906, at Basel, this was accepted as a valuable adjunct to the polyglot system of the Society. From June, 1908, onwards the title has been changed to "International Musical Supplement."

(*f*) While concurring in the arrangements of the New Rules of 1904 on the purely administrative side, the Committee pointed out several times between 1904 and 1909 that the arrangements of 1904 were ill-considered on the editorial side. The former central editorial office had been abolished, and nothing substituted except a "Redaktionskommission" consisting of three members scattered in three countries. Such a body, which could never actually meet, and was not even organized within itself for the reception and conduct of business, could not exercise control or direct policy in any of the many difficult current points constantly arising in connection with dual and complicated publications such as those of the I.M.G. A plan for combining the executive authority of the Präsidiums-Vorstand with the deliberative powers of the Redaktionskommission, and so making the latter body practically effective, was prepared for the Vienna Congress of 1909. As however the existing members of the Redaktionskommission did not desire a change, the plan was not carried to a division.

(*g*) In January, 1904, and subsequently, the Committee urged the importance of maintaining the more modern side of the publications, in accordance with the official definition in the Journal of November, 1899, the Society's prospectus of May, 1901,

current entries in books of reference, and Rule 2 (i.) and (ii.), as to the distinction between the Magazine and the Journal. The representations of the Committee have had some effect, and would probably have had more if there had been an operative central editorial authority.

(*h*) In 1907 many meetings of the Committee were given up to discussion of the situation caused by the French Section having in January, 1907, instituted in the name of the I.M.G. a French sectional publication, which was in size and contents the parallel of the Society's Magazine and Journal combined, but was not available to non-French members. The Committee pointed out several times that, however excellent such publication might be in itself, this proceeding, taken in the name of the Society, must inevitably withdraw French matter from the polyglot publications, and was thus a secession from the co-operative principle which was the basis of the Society's existence. During 1907 French, the chief international language, almost disappeared from the Society's Journal. In partial solution of this problem it was agreed on December 14th, 1907 (letter from the French Section), that the central editors should have the power to use any matter which might appear in the French sectional organ without citation, and as if it had been contributed direct to the central organs. The same arrangement had already three years before been made with the Musical Association, on the mere grounds of reciprocity of benefits. See Monthly Journal, XI., 69, December, 1909.

(*i*) After co-opting *pro hâc vice* various eminent personages, the "English Committee" undertook in 1909 the conduct of the present Congress, under the title of the "Executive Committee of the London Congress."

7. A report from the Musical Association, as Ortsgruppe London, is appended.

Dr. CHARLES MACLEAN.
Dr. W. G. MCNAUGHT.
Joint Hon. Secretaries of the National Section
Great Britain and Ireland.

London.

REPORT ON THE MUSICAL ASSOCIATION.

The "Musical Association for the investigation and discussion of subjects connected with the art and science of Music" was projected in Oxford by Sir John Stainer, then organist of Magdalen College. Two years after he came to London as organist of St. Paul's, he put the scheme into effect, with the help of Messrs. Adams, Airy, Baillie-Hamilton, Banister, Barnby, Barnett, Barry, Benedict, Benson, Berger, Best, Bishop, Bosanquet, Bridge, Chappell, Clay, Cooper, Cummings, Dannreuther, Davison, Ellis, Elvey, Engel, Gadsby, Garcia, Goldschmidt, Goss, Grove, Helmore, Higgs, Hopkins, Holmes, Hueffer, Hullah, Leslie, Littleton, Lloyd, Macfarren, Mackeson, McNaught, Martin, Marshall, Metzler, Monk, Monro, Oakeley, Osborne, Ouseley, Parratt, Pauer, Pole, Pontigny, Prendergast, Prout, Randegger, Rosa, Rudall, Salaman, Schira, Southgate, Spottiswoode, Stanford, Statham, Steggall, Stephens, Stewart, Stone, Sullivan, Taylor, Troutbeck, Turle, Tyndall, Welch, Wheatstone, Wylde, and others. The foundation dates officially from May 29th, 1874. The first general business meeting of members was held on August 4th, 1874. The first lecture-meeting was on November 2nd, 1874. On December 13th, 1875, Dr. W. Pole was deputed to draft a detailed constitution for the Association, which was subsequently passed. Trustees for funds began from the year 1881. On February 13th, 1900, the members resolved to add to their title the words, "In connection with the Internationale Musikgesellschaft"; the connection involving obligations on both sides. The Presidents have been as follows:—From August 4th, 1874, till his death on April 6th, 1889, Sir Frederick A. Gore Ouseley, Bart.; from October 28th, 1889, till his death on March 31st, 1901, Sir John Stainer; from November 12th, 1901, till November 3rd, 1908, Sir Hubert Parry, Bart. From November 3rd, 1908, till date, Dr. William Hayman Cummings. The subjects that have been dealt with include: Acoustics, Aesthetics, Biography, Construction and history of various instruments, National music, Personal notices, Philosophy, Physiology of music, Practical music and analysis, Schools of Music, Science, etc., etc. There have been altogether over 300 papers read. Analysis shows that about half relate to historical or antiquarian subjects, and half to contemporary subjects. An alphabetical index to all the papers from the beginning (by authors

and by subjects) is inserted quinquennially in the Proceedings Volume; the last index will be found in Volume XXXV., 1908-1909. The publishers of the Proceedings volumes have been: till 1877, Messrs. Chappell & Co.; till 1887, Messrs. Stanley Lucas, Weber & Co.; till date, Messrs. Novello & Co. The following is a list of the lecturers, with the number of lectures delivered by each severally (if more than one) down to May, 1911. The lecture-meetings are usually held in the afternoon on the third Tuesday in every month, from November to June, inclusive:—W. Grylls Adams; W. A. Aikin; H. P. Allen; H. Antcliffe; George A. Audsley (3); J. Baillie-Hamilton (2); Henry C. Banister (5); John Francis Barnett; W. A. Barrett; C. A. Barry; Henry Bassett; E. Algernon Baughan; Emil Behnke (3); R. H. Bellairs; Shelford Bidwell; W. J. Birkbeck; David James Blaikley (7); John E. Borland (2); R. H. M. Bosanquet (6); Eustace J. Breakspeare (4); Sir Frederick Bridge; Joseph C. Bridge; H. B. Briggs; Lucy E. Broadwood; Lennox Browne; Rev. Marmaduke E. Browne (2); Jane M. E. Brownlow (2); Percy C. Buck; George Bullen; J. S. Bumpus; G. N. Carozzi; Thomas Casson; William Chappell; Somers Clarke; G. G. Cleather; Gerard F. Cobb (2); W. Willson Cobbett; Rev. Francis L. Cohen; Frederick Corder; Edwin J. Crow; James C. Culwick; W. H. Cummings (12); J. Spencer Curwen (2); Henry Davey (2); Capt. C. R. Day; Emily R. Daymond; Edward J. Dent (2); Janet Dodge; Thomas F. Dunhill; Clifford B. Edgar; F. G. Edwards; Alexander J. Ellis (2); Miriam Ellis; W. Ashton Ellis; Gustav Ernest; Edwin Evans; Rev. W. H. Frere; Charles J. Frost; Henry F. Frost; Rev. F. W. Galpin (2); W. H. Gill; Francis E. Gladstone; Joseph Goddard (3); Sir George Grove; Ilona de Györy; Rev. W. J. Habens; W. H. Hadow; J. Treadway Hanson; H. A. Harding; Arthur Havergal; James Heffernan; Rev. Thomas Helmore; James Higgs (2); Henry Hiles; Arthur Hill (2); A. J. Hipkins; E. Howard-Jones; Mrs. Watts Hughes; John Hullah; Frederick Iliffe; Edgar F. Jacques (2); A. Kastner; F. Kidson; F. Korbay; F. St. John Lacy; George Ernest Lake; Rev. Henry C. de Lafontaine (5); George Langley; Ludwig Latte; E. Markham Lee; Sir George Macfarren (3); Rev. Chas. Mackeson; Charles Maclean (4); W. G. McNaught (2); J. A. Fuller Maitland; James E. Matthew (2); Rev. J. H. Mee; W. H. Monk (2); Walter Morrow; E. W. Naylor (3); Rosa Newmarch (5); Louis Nicole; F. Niecks (3); Arthur O'Leary; Norman O'Neill: George Alexander Osborne (4); Rev. Sir F. A. Gore Ouseley, Bart. (4); Louis N. Parker; Sir C. Hubert Parry, Bart.; Annie W. Patterson; E. J. Payne; Charles W. Pearce (4); Frederick Penna (2); F. T. Piggott; Towry Piper; William Pole (2); Victor de Pontigny; Ferdinand Praeger (3); Waldo Selden Pratt; Arthur H. D. Prendergast; Ridley Prentice; Oliveria Prescott; Ebenezer Prout (4); Louis B. Prout; Lord Rayleigh (3); Alfred Rhodes (2); A. Madeley Richardson; Cyril B. Rootham (2); Algernon Rose; K. M. Ross; J. F. Rowbotham; Charles Kensington Salaman (3); Charles Santley; C. G. Saunders; Frank J. Sawyer (4); C. Kennedy Scott; W. de Manby Sergison; W. Shakespeare; G. Bernard Shaw; James S. Shedlock (5); Frederick G. Shinn (2); W. Macdonald Smith (2); A. Somervell; Thomas Lea Southgate (7); William Spottiswoode; Sir John Stainer (7); J. F. R. Stainer; H. Standish; W. W. Starmer (4); H. Heathcote Statham (2); A. Orlando Steed (2); Charles Edward Stephens (2); W. H. Stone (3); Stephen S. Stratton (2); Thomas Strevens; John Taylor; Sedley Taylor; R. R. Terry; Donald F. Tovey; W. J. Treutler; T. H. Yorke Trotter (2); Edmund H. Turpin; James Turpin; Rev. O. J. Vignoles; Charles Vincent; Albert Visetti; Ernest Walker; William Wallace; John C. Ward; John W. Warman (2); Henry Watson; F. Gilbert Webb (3); C. Welch (2); John E. West; Herbert Westerby (2); C. F. Abdy Williams (3); A. C. White; F. Meadows White; Edmund Whomes; F. Cunningham Woods (2): Rev. G. R. Woodward; Tom S. Wotton; Walter Wyatt.

J. PERCY BAKER,
Secretary of the Musical Association.

London.

BERICHT ÜBER DIE LANDESSEKTION NIEDERLANDE.

In den Niederlanden wird die I.M.G. vertreten von der Vereeniging voor Noord-Nederlands Muziekgeschiedenis, unter Protektorat Ihrer Majestät der Königin. Die Vereeniging besteht seit 1868 und gibt jährlich ein altes Musikwerk heraus, das, wie ihre Zeitschrift, den Mitgliedern unentgeltlich zugesandt wird. In erster Linie wird darauf geachtet, wissenschaftliche Arbeit zu liefern; da es jedoch erwünscht ist, auch bessere Dilettanten als Mitglieder heranzuziehen, und das Interesse für alte Musik nur allmählich gehoben werden kann, sind auch moderne Bearbeitungen von alten Tänzen und Liedern in die Serie der Ausgaben aufgenommen. Neben diesen Ausgaben hat die Vereeniging die Monumentalausgabe der Werke J. P. Sweelinck's (Prof. Dr. M. Seiffert) durchgeführt. Das gleiche geschieht jetzt für Jakob Obrecht (Prof. Dr. J. Wolf). Auch bibliographisch war sie tätig, indem sie ein Repertorium der sehr ausgedehnten niederländischen Literatur geistlicher und weltlicher Liederbücher, sowie Verzeichnisse der jetzt in den Niederlanden erscheinenden Musikalien erscheinen liess.

In der letzten Generalversammlung ist eine Satzungsänderung in bezug auf die Ernennung neuer Mitglieder beschlossen worden. Zugleich ist einem lange gehegten Wunsch zufolge eine Aenderung des Namens vollzogen worden. Da die Gesellschaft sich nicht beschränken will auf Nord-Niederland, sondern sich befassen will mit allen Ländern, wo Niederländisch gesprochen wird oder welche früher zu den Niederlanden gehörten, wird fortan der Verein den Namen tragen: "Vereeniging voor Nederlandsche Muziekgeschiedenis." Das Arbeitsfeld wird dadurch wesentlich ausgedehnt.

Der Vorstand besteht jetzt aus den Herren: Dr. D. F. Scheurleer, Haag, Vors.; Dan. De Lange, Amsterdam, Untervors.; Dr. E. D. Pijzel, Amsterdam, Schriftführer; Dr. A. de Stoppelaar, Haag, Schatzmeister; Ant. Averkamp, Amsterdam; S. van Milligen, Amsterdam; E. W. Moes, Amsterdam; Julius Röntgen, Amsterdam; Prof. Dr. Max Seiffert, Berlin; J. A. Sikemeier, Rotterdam.

Ausgaben der "Vereeniging voor Nederlandsche Muziekgeschiedenis."

Drei Jahrbücher "Bouwsteenen" 1869-1881, im Anschluss daran 10 Bände "Tijdschrift" 1885 ff.—Katalog der Bibliothek, 1895.—J. P. N. Land, Das Lautenbuch des Thysius, 1889.—D. F. Scheurleer, "Ecclesiasticus" oder die Sprüche des Jesus Sirach von Jan Fruytiers 1565.—J. W. Enschedé, Joach. Hess, Dispositionen niederländischer Orgelwerke.—Bibliographie niederländischer Musikalien, 1908 ff.

Neuausgaben älterer Musikwerke: Gesamtausgabe der Werke J. P. Sweelinck's, herausgegeben von Max Seiffert, 12 Bände.—Gesamtausgabe der Werke Jac. Obrecht's herausgegeben von Joh. Wolf, im Erscheinen begriffen.—Einzelne Werke von Sweelinck, Schuyt, Wanning, Obrecht, Huygens, Reinken, van Noordt, Boskoop, Tollius, Schenk, Locatelli, Valerius, Hurlebusch.—Einzelne Hefte altniederländischer Volkslieder, Tänze, Boerenliedjes, Märsche.

Nähere Informationen erteilt der Sekretär der Vereeniging, Dr. E. D. Pijzel, Amsterdam, Heerengracht 141.

Dr. D. F. SCHEURLEER. Prof. Dr. MAX SEIFFERT.
Der Vorstand der Landessektion Niederlande.

Den Haag und Berlin.

BERICHT ÜBER DIE LANDESSEKTION NORDDEUTSCHLAND.

Das Wirken der Sektion Norddeutschland fand seinen sichtbaren Ausdruck in der Vereinstätigkeit der Ortsgruppe Berlin, deren Neugründung auf ihre Initiative hin, in der konstituierenden Versammlung vom 21. Mai 1905 unter Zugrundelegung neuer Statuten erfolgte. Die Leitung des Vereins übernahm ein neungliedriger Vorstand, an dessen Spitze in den beiden ersten Jahren Herr Direktor Prof. Georg Schumann und seit Juni 1907 Herr Prof. Dr. Johannes Wolf trat. Zum Ehrenvorsitzenden wurde am 29. Juni 1907 Herr Geh. Regierungsrat Prof. Dr. Hermann Kretzschmar gewählt. Der Arbeitsplan, welcher von diesem auf dem ersten Kongress zu Leipzig für die Ortsgruppen aufgestellt worden war, wurde für die Tätigkeit des Berliner Zweigvereins die Richtschnur: Vorträge, kritische Referate und historische Musikaufführungen bilden den Gegenstand der 8-10 ordentlichen Jahressitzungen. Eine Aufstellung der Vorträge wird am besten für das Streben sprechen, alle Zweige der Musikwissenschaft zu pflegen und die Kenntnis der Praxis verschiedener Zeiten und Völker den Mitgliedern zu vermitteln. Besonderen Dank verdient das uneigennützige Eintreten von Künstlern von der Trefflichkeit einer Wanda Landowska, eines Georg Walter, eines Anton Witek, eines Rudolf Melzer, eines Dr. James Simon, u. a. für die Ziele der I.M.G. Die Aufstellung bietet aber auch zugleich einen Beleg für das internationale Leben, welches sich in der Berliner Ortsgruppe abspielt, indem Vertreter Englands, Frankreichs, Finnlands, Hollands und Norwegens zu Worte gekommen sind.

VORTRAGSPLAN.

1905.	21. Juni.	Prof. Dr. Max Friedlaender: Beethoven's Jugendzeit.
	26. Nov.	Prof. Dr. Max Seiffert: Fr. W. Zachow als Lehrer Händel's.
	10. Dez.	Geh. Regierungsrat Prof. Dr. Carl Stumpf mit seinen Assistenten: Demonstration der akustischen Einrichtungen des psychologischen Instituts und Erläuterung seiner Apparate.
1906.	21. Jan.	Prof. Dr. Friedrich Zelle: Forschungen zur ältesten deutschen Oper.
		Dr. James Simon: Ueber den Stand der Chopinforschung.
	25. Febr.	Prof. Dr. Hermann Kretzschmar: Mozart und die Geschichte der Oper.
	25. März.	Dr. Johannes Wolf: Heinrich Isaac als weltlicher Komponist.
	29. April.	Prof. Dr. Max Dessoir: Ueber künstlerische Gesichtspunkte für die Vortragsordnung von Musikwerken.
	20. Mai.	Dr. Erich von Hornbostel: Ueber tunesische Melodien.
		Dr. Otto Abraham: Indianer-Melodien aus British Columbia.
		Dr. Hugo Leichtentritt führte auf "italienische Gesangsmusik aus der Zeit um 1600."
	24. Juni.	Frl. Georgy Calmus: Die musikalisch-parodistische Seite der Beggar's Opera von Gay und Pepusch.
	24. Nov.	Dr. Georg Münzer: Die Melodien der Meistersinger.
	15. Dez.	Edward J. Dent (Cambridge): Leonardo Leo.
1907.	12. Jan.	Dr. Richard Hohenemser: Der Streit um die musikästhetischen Anschauungen Hanslick's.
		Dr. Alfred Guttmann: Richard Strauss als Liederkomponist.
	9. Febr.	Frl. Georgy Calmus: Die ersten deutschen Singspiele von Standfuss und Hiller.
	9. März.	Frl. Amalie Arnheim: Die Parodien der französischen Opern des 18. Jahrhunderts.
	20. April.	Prof. Dr. Max Seiffert: Die Verzierung der Sologesänge in Händel's Messias.
	8. Juni.	Prof. Dr. Max Friedlaender: Goethe's Gedichte in zeitgenössischen Kompositionen.
	15. Juni.	Dr. Erich von Hornbostel: Musikethnologische Studien bei den Pawnee-Indianern.

1907. 15 Juni. Dr. Hugo Leichtentritt führte Motetten des 16. Jahrhunderts auf.
2. Nov. Prof. Dr. Max Friedlaender: Die Herausgabe musikalischer Kunstwerke.
Anton Witek: Mozart, Konzert VII.
7. Dez. Dr. Hugo Goldschmidt: Monteverdi's Ritorno d'Ulisse.
Dr. Joseph Kromolicki mit dem Kirchenchor von St. Michael: Geistliche und weltliche Chormusik des 16. Jahrhunderts.
Dr. James Simon: Alte Klaviermusik.
1908. 25. Jan. Prof. Dr. Johannes Bolte: Die Bella musicalia von Sebastiani, Sartorius-Laurenberg und Beer.
Dr. James Simon: Ueber Weingartner's Ratschläge für Aufführung der Symphonien Beethoven's.
Alte Kammermusik.
15. Febr. Madame Wanda Landowska (Paris): Alte Clavecin-Musik.
21. März. Prof. Dr. Max Seiffert: Händel's Verhältnis zu Tonwerken älterer deutscher Meister.
2. Mai. Otto Andersson (Helsingfors): Das schwedische Volkslied in Finnland.
30. Mai. Ernst Koschny: Die Volkslieder der polnischen Bewohner Oberschlesiens.
Erich Fischer: Riemann's Handbuch der Musikgeschichte II., 1.
Dr. James Simon: Polnische Klaviermusik.
27. Juni. Dr. E. v. Hornbostel: Indonesische Volksmusik.
2. Juli. George Walter: Bachkonzert.
7. Nov. Dr. Hermann Springer: Venezianische Liedmusik des 18. Jahrhunderts.
1909. 29. Jan. Rudolf Melzer: Corelli, Guignon, Dall' Abaco, Biber.
Dr. James Simon: Händel, J. S. Bach.
13. Febr. Prof. Dr. Johannes Wolf: Mittelalterliche Musikverhältnisse.
Frl. Langbein, Dr. Kinkeldey: Gesänge aus Astarto von Bononcini und Il Maestro di Musica von Pergolese.
27. Febr. Dr. Werner Wolffheim: W. A. Mozart Sohn und sein handschriftliches Reisetagebuch 1819-21.
Kgl. Kammermusiker Plass führte 11 Sätze aus den Suiten Melchior Franck's auf.
8. Mai. Dr. Leopold Schmidt: Musikkritik.
Frl. M. v. Reichenbach sang Lieder aus Sperontes' Singender Muse an der Pleisse.
Dr. James Simon spielte Couperin.
15. Mai. Dr. Richard Hohenemser: Das grossrussische Volkslied.
12. Juni. Kammermusik: G. F. Händel und Leopold Mozart. Erläuterungen von Prof. Dr. Max Seiffert.
28. Okt. Prof. William Wolf: Grundzüge einer Geschichte der Synagogalmusik nebst Hypothesen über älteste Musiksysteme.
7. Dez. Geh. Regierungsrat Prof. Dr. Carl Stumpf: Die Anfänge der Musik.
17. Dez. Neue Berliner Kammermusik-Vereinigung: Dall' Abaco, Chr. Förster, Joh. Stamitz, Asplmayr, K. Ph. Em. Bach.
1910. 29. Jan. Max Schneider: Musikalische Praxis der Bachzeit (I.).
26. Febr. Dr. Curt Sachs: Die erste Blütezeit der brandenburgischen Hofmusik.
R. Melzer: Biber, Telemann.
2. Mai. Christ. Leden (Norwegen): Musikethnologische Grönlandexpedition.
Rudolf Melzer u. Frl. Lotte Kaufmann: Hüllmandel, Bodinus, Joh. Stamitz, Telemann, Biber, A. Dornel, Ph. E. Bach, A. Fischer.
25. Juni. Max Schneider: Die musikalische Praxis der Bachzeit (II.).
18. Juli. Prof. Dr. Johannes Wolf: Kritische Darstellung der Beck-Aubryschen Kontroverse über die modale Interpretation der Troubadours- und Trouvères-Melodien.
12. Nov. George Walter: Gesangsmusik des 17. und 18. Jahrhunderts (Monteverdi Caccini, Cesti, Caldara, Morley, Purcell, H. Schütz, J. S. Bach).
28. Nov. Geh. Regierungsrat Prof. Dr. Carl Stumpf: Konsonanz und Dissonanz.
17. Dez. Alte Weihnachtsmusik von Gertraut Langbein, Else Hennig, Rudolf Melzer, Dr. Georg Schünemann, Dr. James Simon, Dr. Hermann Springer.
1911. 20. Jan. Edward J. Dent (Cambridge): Der Amfiparnaso des Orazio Vecchi.
Dr. Hugo Leichtentritt führte Chöre aus dem Amfiparnaso auf.
17. Febr. Diskussionsabend.
4. März. Sanitätsrat Dr. Walter Pielke: Ueber die Register der menschlichen Stimme und Bericht über experimentelle Untersuchungen der sogenannten Deckung gesungener Vokale (mit Demonstrationen).
Prof. Dr. Gutzmann über seine Untersuchungsmethode der Tonkurven.

1911. 17. März. Lektor Dr. Hermann F. Wirth: Das niederländische Volkslied, mit musikalischen Erläuterungen unter Leitung von Cornelis Dokkum und Max Schneider: I. Das Lied im 15. Jahrh., II. Instrumentalsätze des 16. u. 17. Jahrhs., III. Das volkläufige Lied vom 16. bis zum 19. Jahrh., IV. Tanzlieder des 17. u. 18. Jahrhs., V. Volkslieder des 19. Jahrhs.

Die Zahl der Mitglieder ist nur wenig gestiegen und beträgt gegenwärtig 62. Hinzugesellt sich ein grosser Kreis von Freunden, die gern an den Veranstaltungen der Ortsgruppe teilnehmen. Diese hat in dem musikwissenschaftlichen Seminar der Universität dank dem Entgegenkommen seines Leiters ein treffliches Lokal gefunden. Für besondere Gelegenheiten stellte Herr Geheimrat Stumpf auch stets das ihm unterstehende Psychologische Institut der Universität zur Verfügung.

Ein besonderes Aufblühen des Vereinslebens war im letzten Jahre nicht zu verkennen, und es besteht die Hoffnung, dass die praktischen Musiker, welche der I.M.G. in Deutschland fremder gegenüberstehen, allmählich den Segen der Vereinigung erkennen und die auf Hebung der musikalischen Bildung und Vertiefung des musikalischen Lebens gerichteten Ziele zu den ihrigen machen.

Das Band der Sektion mit der Ortsgruppe ist jüngst durch die Bestimmung vom 14. Januar 1911, dass der jeweilige Vorsitzende der Ortsgruppe Sitz und Stimme in der Sektion haben solle, noch enger geknüpft worden.

Prof. Dr. JOHANNES WOLF.

Im Auftrage des Vorstandes der Landessektion Norddeutschland.

Berlin.

BERICHT ÜBER DIE LANDESSEKTION ÖSTERREICH-UNGARN.

Die Tätigkeit der Landessektion Oesterreich-Ungarn findet ihren Ausdruck hauptsächlich in der Tätigkeit der Wiener Ortsgruppe, die bis vor kurzem die einzige in Oesterreich-Ungarn war und daher häufig Gäste aus den Hauptstädten des Reiches beherbergen konnte. Seit einiger Zeit hat sich in Prag unter dem Vorsitze des Universitätsprofessors Dr. Heinrich Rietsch eine Ortsgruppe konstituiert, die bereits 60 Mitglieder zählt; in dem laufenden Jahre wurde auf Anregung von Prof. Franz Moissl in Graz eine Ortsgruppe gebildet; die Interessen der ungarischen Musikwissenschaft werden durch die Budapester Ortsgruppe unter dem Vorsitze von Ministerialrat Direktor Edm. v. Mihalovich vertreten.

Die konstituierende Generalversammlung der Ortsgruppe Wien der Internationalen Musikgesellschaft fand am 26. Oktober 1899 statt. Zum Vorsitzenden wurde der Präsident der Landessektion Oesterreich, Herr Professor Dr. Guido Adler gewählt, zum Stellvertreter Dr. Karl Navratil, zum Schriftführer Professor Oswald Koller, zum Kassenwart Dr. Robert Hirschfeld, zu Ausschussmitgliedern die Herren Professor H. Grädener, Max Kalbeck und Frau Kitty von Escherich. Im Jahre 1905 erfuhr der Verein eine Änderung in der Leitung, durch den Rücktritt des Vorstandes und durch eine Änderung bzw. Erweiterung der Statuten. Herr Professor Dr. Guido Adler behielt die Stelle eine Präsidenten der Landessektion, zum Vorsitzenden der Ortsgruppe wurde Dr. Erwin Luntz gewählt, zum Stellvertreter Dr. Hugo Botstiber, zum Schriftführer Dr. Johannes Winkelmann, zum Kassenwart Dr. Adolf Koczirz, zu Beisitzern Dr. Max Graf und Dr. Elsa Bienenfeld. Im Jahre

1910 übernahm Herr Dr. Botstiber die Leitung der Ortsgruppe, Herr Dr. Erwin Luntz wurde Stellvertreter, Dr. Egon Wellesz Schriftführer, Dr. Adolf Koczirz Kassierer, Professor Eusebius Mandyczewski, Professor Karl Prohaska und Professor Haböck Beisitzer. Auch die Tätigkeit der Ortsgruppe konnte durch das rege Interesse der Mitglieder, die im Jahre 1911-12 sich auf 110 beliefen, erweitert werden und neben den Vorträgen der Aufführung historischer Werke ein breiterer Raum gegönnt werden. Von hervorragenden Künstlern, die bei Veranstaltungen unserer Ortsgruppe mitwirkten, seien u. a. hervorgehoben: Madame Wanda Landowska (Cembalo), Pablo Casals ('Cello), Professor Arnold Rosé (Violine), Professor Paul Grümmer ('Cello), Madame Cahier (Alt), ferner die unermüdlichen Leistungen des Frauenchores von Frau Professor Albine Mandyczewski.

1899. 26. Okt. Konstituierende Generalversammlung.
16. Nov. Dr. Karl Navratil: Die Variation.
1900. 5. Febr. Dr. Robert Hirschfeld: Vergleichende Kunstforschung.
Prof. Adolf Prossnitz: Klaviervorträge älterer Musik.
26. Febr. H. Josef Stritzko: Moderner Notendruck und -stich.
27. März. H. Alfred Schnerich: Kirchenmusikalische Reform in Wien.
28. Mai. Dom A. M. Klafsky: Die Kirchenmusikalische Frage in Wien. Anschliessend erläuternde Gesangsvorträge.
21. Nov. Dr. Karl Navratil: Musikalische Lehranstalten.
18. Dez. Prof. Dr. Heinrich Rietsch (Prag): Programmusisk. Anschliessend Klaviervorträge durch Prof. A. Prossnitz.
1901. 11. Jän. Dr. Hugo Botstiber: Cimarosa in Wien (zum 100. Todestage). Anschliessend Arien und Kammerduette Cimarosa's.
25. Febr. Dr. Felix Rosental: Musik als Eindruck.
11. März. Demonstrationen über reingestimmte Tasteninstrumente.
18. Nov. Dr. Egon von Komorzynski: Die Entstehung des Textes der "Zauberflöte."
14. Dez. Prof. Dr. Franz Marschner: Das Rein-Rhythmische und seine Bedeutung für die musikalische Form.
1902. 25. Jän. u. 22. Febr: H. Cyrill Hynais: Vorschläge zur Hebung der musiktheoretischen Studien in neuerer Zeit.
5. April. Heinrich Geissler: Die Tonic Sol-Fa-Methode.
11. Nov. Prof. Oswald Koller: Ueber die Musik der Minnesänger.
9. Dez. Dr. Alfred Schnerich: Die Inszenierung des Mozart'schen "Don Juan."
1903. 18. Febr. Prof. Oswald Koller: Die instrumentale Begleitung des Minnegesanges.
26. März. Dr. Hugo Botstiber: Shakespeare und die Musik seiner Zeit. Anschliessend Klaviervorträge aus dem Fitzwilliam Virginal Book und Chöre von Dowland, Bennet, Tallis und Morley.
14. Dez. Dr Karl Weigl: Em. Förster und seine Beziehungen zu Beethoven.
1904. 6. Febr. Dr. Elsa Bienenfeld: Das Quodlibet des XVI. Jahrhunderts.
12. März. Hoforganist Anton Seydler (Graz): Harmonische Elemente in der einstimmigen Musik.
26. Nov. Dr. Gustav Donath: Florian Gassmann.
13. Dez. Dr. Adolf Koczirz: Lautenmusik und österr. Lautenspieler bis 1550.
1905. 20. Febr. Dr. Max Graf: Die Musikbildung der Renaissance.
25 März. Dr. Erich von Hornbostel: Probleme der vergleichenden Musikwissenschaft.
5. Mai. Dr Erwin Luntz: Ueber die Anfänge des Instrumentalkonzerts.
7. Nov. Diskussionsabend: Die sinfonische Musik seit Brahms u. Bruckner.
1906. 20. Jän. Dr. Elsa Bienenfeld: Musikalische Schlachtengemälde.
28. Jän. Mozartfeier. 8 Vorträge in verschiedenen Bezirken Wiens durch: Dr. Elsa Bienenfeld, Dr. Hugo Botstiber, Dr Max Graf, Dr. Adolf Koczirz, Prof. Koller, Dr. Erwin Luntz, Dr Johannes Winkelmann, H. Wögerer, mit anschliessenden Musikvorträgen.
27. Okt. Dr. Alexander Pilcz suppl. Vorstand d. I. psychiatr. Universitätsklinik Wien: Psychiatrie und Musik
26. Nov. Prof. Oswald Koller: Referat über den Basler Kongress. Ausführung von Kammermusikwerken von Bach und Händel.
3. Dez. Prof. Dr. Guido Adler: Musikalische Kulturprobleme unserer Zeit.

1907.	24. Jän	Schriftsteller Richard Specht: Moderne Opernregie.
	19, 20. März.	Major Joach. Steiner: 2 Demonstrationsvorträge über Polytonik.
	22. Juni.	Historischer Gitarrenabend. Vortrag: Dr Adolf Koczirz. Aufführung: Kapellmeister Josef Krempl.
	3. Dez.	Historisches Konzert im grossen Musikvereinssaale. Aufführung von Werken österreich. Kaiser usw.
1908.	25. Febr.	Dr. Oskar Kappelmacher: Brahms und Wagner.
	4. März.	Hans Krenn: Die letzte Konsequenz in der Tonschrift und Musiktheorie.
	24. März.	Prof. Franz Haböck: Die Entwicklung der physiologischen Gesangsmethoden.
	10. April.	Dr. Erich v. Hornbostel (Berlin): Musikleben bei den Pawnee-Indianern.
	11. Mai.	Dr. Karl Horwitz: Josef Starzer. Aufführung zweier Divertissementi J. Starzer's.
	12. Mai.	Historisches Konzert unter Leitung von Dr. Karl Horwitz: G. M. Monn, Sinfonie und Sonate; M. Schlözer, Partita; Josef Haydn, Sinfonie in G dur.
1909.	13. März.	Josef Gregor: Die Epigenesis des Kunstwerks.
	25-29. Mai.	Haydn-Zentenarfeier und III. Kongress der Internationalen Musikgesellschaft. (Festgottesdienst, 4 historische Konzerte, Festvorstellung in der Hofoper. Vorträge.)
1910.	9. Jän.	Pablo Casals: Violoncellkompositionen von Bach und Beethoven.
	23. Febr.	Josef Gregor: Die Prinzipien der angewandten Dramaturgie der Oper.
	18. April.	Bach-Abend (Mitwirkende: Mad. Wanda Landowska, Mad. Cahier, Arnold Rosé [Violine]).
	3. Mai.	Dr. Max Graf: Zur Entstehungsgeschichte von Wagner's "Fliegendem Holländer." Anschliessend Collegium musicum.
	23. Mai.	Dr. Egon Wellesz: Giov. Battista Pergolese. Anschliessend Aufführung von Werken Pergolese's (Stabat mater, Triosonaten).
	22. Nov	Friedemann Bach-Abend. Gedenkrede von Prof. Eusebius Mandyczewski; Anschliessend Aufführung von Werken Friedemann Bach's.
	9. Dez.	Prof. Diettrich: Japanische Musik.
	15. Dez.	Julius Major (Budapest): Ein neues Tonsystem.
1911.	10. Jän.	Dr. Erwin Felber: Die Wurzeln der primitiven Musik.

Es ist aus dieser Programmübersicht zu ersehen, dass die Ortsgruppe bestrebt ist, jeweilige Gedenktage (Mozart, Haydn, Cimarosa, Pergolese, Fried. Bach) zum Anlasse zu nehmen, um dem Publikum durch instruktive Vorträge und die Aufführung einiger charakteristischer Werke ein möglichst genaues Bild der Persönlichkeit der Künstler zu geben. Die Mischung von Vortrag mit nachträglichem Collegium musicum hat sich als eine glückliche erwiesen, und hat zur Folge, dass die Veranstaltungen der Ortsgruppe von einem zahlreichen Publikum von Mitgliedern und deren Freunden besucht werden.

Dr. EGON WELLESZ,

Im Auftrag des Vorsitzenden der Landessektion Oesterreich-Ungarn.
Wien.

COMPTE-RENDU SUR LA SECTION NATIONALE, PARIS.

[The Section de Paris sent in a Report in 1909 giving a retrospective account of its administration to that date (see in extenso at Journal XI., 69, December, 1909), and the same was taken as the basis for the present series of reports. Under these circumstances it was not thought necessary to invite the Section de Paris to send in a new report.]

BERICHT ÜBER DIE LANDESSEKTION SACHSEN-THÜRINGEN.

Die das Königreich Sachsen, die Thüringischen Staaten, die Provinz Sachsen und das Herzogtum Anhalt umfassende Landessektion Sachsen-Thüringen der Internationalen Musikgesellschaft, die im April 1909 neue Satzungen aufgestellt hatte, hielt am 19. November 1910 in Dresden ihre satzungsmässige Jahresversammlung ab. Sie ging einem Friedemann Bach-Abend der Ortsgruppe Dresden voraus und wurde von dem 2. Vorsitzenden Professor Richard Buchmayer geleitet. Unter Punkt 1 der Tagesordnung wurde Universitätsmusikdirektor Prof. Dr. Stein in Jena an Stelle des verstorbenen Hofrat Dr. Aloys Obrist in den Vorstand gewählt, so dass dieser sich gegenwärtig wie folgt zusammensetzt:

Prof. Dr. Hugo Riemann, Leipzig, 1, Vorsitzender.
Prof. Richard Buchmayer, Dresden, 2, Vorsitzender.
Prof. Dr. Arthur Prüfer, Leipzig, Schriftführer.
Prof. Dr. Hermann Abert, Halle a. S.
Prof. Dr. Fritz Stein, Jena.

Die im Gebiet der Sektion bestehenden Ortsgruppen Leipzig und Dresden hatten eine lebhafte Tätigkeit entfaltet. Die Ortsgruppe Leipzig hat in einer Generalversammlung vom 6. Juli 1909 ihre Satzungen neu beraten.

Ausser dieser Generalversammlung hielt die Ortsgruppe unter ihrem rührigen 1. Vorsitzenden Professor Dr. Arthur Prüfer seit dem Wiener Kongresse der I.M.G. 10 Sitzungen ab, in denen in Form von historischen Vorträgen und Konzerten reiche Arbeit geleistet wurde.

Die noch junge Ortsgruppe Dresden, über deren im März 1909 erfolgte Begründung beim Wiener Kongresse berichtet werden konnte, hat sich in der kurzen Zeit ihres Bestehens unter ihrem Vorsitzenden Oberregierungsrat Dr. Ermisch und durch die aufopfernde Tätigkeit ihres Schriftführers Dr. Rudolf Wustmann ausserordentlich entwickelt. Sie zählt zurzeit weit über 100 Mitglieder, wovon allerdings nur ein Fünftel gleichzeitig der Hauptgesellschaft als ordentliche Mitglieder angehören. Die Ortsgruppe hat bisher neun Sitzungen in Gestalt von Vorträgen, Diskussionen und Konzerten von grossem musikwissenschaftlichen Interesse veranstaltet, darunter die Erstaufführung des von Dr. Schering aufgefundenen Weihnachtsoratoriums von Schütz.

Ueber die Sitzungen der beiden Ortsgruppen wurde jeweilig in der Zeitschrift der I.M.G. ausführlich referiert.

Prof. Dr. HUGO RIEMANN.
Vorsitzender der Landessektion Sachsen-Thüringen.

Leipzig.

BERICHT ÜBER DIE LANDESSEKTION SCHWEIZ.

Die in der Schweiz wohnenden Mitglieder der I.M.G. waren im ersten Jahrzehnt des Bestehens der Gesellschaft nur in loser Form zu einer Landessektion vereinigt. Um einen festeren Verband zu gründen, versammelten sie sich bei Gelegenheit des schweizerischen Tonkünstlerfestes zu Winterthur am 26. Juni 1909. Es wurde ein nach dem Muster deutscher Landessektionen entworfener Entwurf von Satzungen durchberaten und gutgeheissen, dieser dann auch durch auf schriftlichem Weg vorgenommene Abstimmung endgültig angenommen. Der Vorstand wurde bestellt aus den Herren Kapellmeister Hermann Suter (Basel), Präsident; Prof. Dr. Karl Nef (Basel), Schriftführer; Max Boller (Basel), Kassierer; Prof. Dr. Ed. Radecke (Winterthur), Beisitzer; und

Willy Schmid (Neuchatel), Beisitzer. Bei der satzungsgemäss vorgenommenen Neuwahl im September 1910 wurden die Genannten wieder gewählt, da Herr Schmid seinen Rücktritt erklärte, dieser auf dem Wege der Kooptation durch Herrn Privatdozent Dr. Ed. Bernoulli (Zürich) ersetzt.

Als erste Sektionsaufgabe wurde die Erstellung einer schweizerischen musikalischen Bibliographie beschlossen; durch Erlass eines Zirkulars an die schweizerischen Bibliotheken ist der erste Schritt dazu bereits getan. Im übrigen sieht die Sektion ihre Hauptaufgabe zunächst in der Förderung der von ihr begründeten, auf der Universitätsbibliothek in Basel deponierten Schweizerischen Musikbibliothek.

Eine selbsttätige Ortsgruppe hat sich bis jetzt nur in Basel entwickelt, über ihre historischen Musikaufführungen wurde jeweilen in der "Zeitschrift" berichtet.

Prof. Dr. KARL NEF.
Schriftführer der Landessektion Schweiz.

Basel.

BERICHT ÜBER DIE KOMMISSION DES "CORPUS SCRIPTORUM DE MUSICA MEDII AEVI."

Die "Corpus Scriptorum"-Kommission besteht aus folgenden Mitgliedern:

Vorstand.

I. Vorsitzender: Prof. Dr. Guido Adler (Wien).
II. Vorsitzender: Prof. Dr. Peter Wagner (Freiburg i. Schweiz).
1. Schriftführer: Prof. Dr. Johannes Wolf (Berlin).
2. Schriftführer: Prof. Dr. Heinrich Rietsch (Prag).
3. Schriftführer: Dr. Thalberg (Wien).

Landesvertretungen.

Amerika: O. G. Sonneck (Washington).
Dänemark: Prof. Dr. Angul Hammerich (Kopenhagen).
Deutschland: Geh. Regierungsrat Prof. Dr. Hermann Kretzschmar (Berlin), Excellenz Freiherr Dr. R. von Liliencron (Coblenz), Prof. Dr. Adolf Sandberger (München), Prof. Dr. Johannes Wolf (Berlin).
England: W. Barclay Squire (London), Edward J. Dent (Cambridge).
Frankreich: Dr. Jules Ecorcheville (Paris), Amédée Gastoué (Paris), Charles Malherbe (Paris).
Holland: Dr. D. F. Scheurleer (s'Gravenhage).
Italien: Rev. Abbate Amelli (Monte Cassino), Prof. Gasperini (Parma).
Osterreich: Prof. Dr. Guido Adler (Wien), Direktor Dr. Mantuani (Laibach).
Schweden: Dr. Tobias Norlind (Lund, Tomelilla).
Schweiz: Prof. Dr. Adolf Thürlings (Bern), Prof. Dr. Peter Wagner (Freiburg).
Spanien: Dir. Dr. Cecilio de Roda.

Gruppenleiter.

Dom Mocquereau (Ryde).
Dom Blanchard (Ryde).
Padre Amelli (Monte Cassino).
Prof. Dr. Hermann Müller (Paderborn).
Dr. Franz Xaver Mathias (Strassburg i. E.).
Prof. Dr. Friedrich Ludwig (Strassburg i. E.).
Dr. Jules Ecorcheville (Paris).
Prof. Dr. Johannes Wolf (Berlin).
Prof. Dr. Hermann Abert (Halle).
Prof Dr. Heinrich Rietsch (Prag).
Prof. Dr. Theodor Kroyer (München).

Berlin. Prof. Dr. JOHANNES WOLF.

BERICHT ÜBER DIE BIBLIOGRAPHISCHE KOMMISSION.

Die Bibliographische Kommission hat während der Tagung des Londoner Kongresses zwei Sitzungen, am 1. und am 2. Juni 1911 abgehalten.

Anwesend die Herren: Ecorcheville (Paris), Norlind (Lund), Sonneck (Washington), Springer (Berlin), Squire (London), Wolffheim (Berlin).

Der Vorsitzende, H. Springer, erstattete Bericht über die Arbeiten der letzten zwei Jahre und legte das eingegangene Material der von ihm im Auftrage der Kommission unternommenen Enquête über die "Anschaffungsfonds für Musikalien und Bücher über Musik in den öffentlichen Bibliotheken der einzelnen Länder" vor, welches einer weiteren Vervollständigung und Bearbeitung bedarf. In Ausführung der Resolution des Wiener Kongresses (vgl. Wiener Kongressbericht S. 77/78) hat die bibliographische Zentralstelle in Berlin eine Sammlung von biobibliographischem Material als Nachträge und Verbesserungen zu Eitner's Quellenlexikon in die Wege geleitet. Ein von Springer unter Mitwirkung von M. Schneider und W. Wolffheim herausgegebener Probedruck einer Publikation solchen Quellenmaterials wurde vorgelegt. Die Kommission begrüsste dieses Unternehmen als eine Möglichkeit zur praktischen Verwirklichung der Wiener Resolutionen, und beschloss, unter Billigung des Planes einer privaten periodischen Veröffentlichung durch die Herausgeber, diesen das gesammelte und weiter eingehende offizielle Material der Kommission zur Publikation zur Verfügung zu stellen. Herr Ecorcheville regte an, zur Erläuterung der Bezeichnung "Musikgeschichtliche Quellennachweise" einen international verständlichen Titel für die Publikation zu wählen: es wurde der Titel "Miscellanea musicae biobibliographica" in Aussicht genommen.

Berlin. Dr. HERMANN SPRINGER.

REPORT OF THE DIRECTORY OF THE SOCIETY.

In accordance with practice, the Directory offers to members a brief report on the period between the last Congress and the present, *i.e.*, from May, 1909, to May, 1911.

The period has seen a very remarkable increase of membership, as the following figures, taken from the last five official censuses, will show:—In October, 1902, there were 756 members. In August, 1906, there were 767 members, or an increase in 4 years of 11 only. In March, 1907, there were 791 members, or an increase in 7 months of 24. In August, 1909, there were 839 members, or an increase in 2½ years of 48. In May, 1911, *i.e.*, to-day, there are 1,028 members, showing an increase of 189 in 1 year and 7 months. Since the very early days the membership has never advanced so rapidly as this.

The 1,028 members are divided by countries as follows:—Germany 330, England 210, France 117, America 114, Austria-Hungary 83, Switzerland 31, Russia 29, Belgium 31, Italy 19, Sweden 17, Denmark 14, Holland 12, Finland 10, Asia 4, Roumania 2, Australia 2, Africa 1, Spain 1, Portugal 1 —total 1,028.

The 1,028 members are divided by language spoken approximately as follows:—German 429, English 330, French 152, Italian 20, Miscellaneous (Danish, Dutch, Finnish, Hungarian, Portuguese, Roumanian, Russian, Spanish, Swedish) 97—total 1,028.

As working bodies for holding meetings of members, 7 new Local Branches have constituted themselves under the rules: Ann Arbor, Budapest, Heidelberg, Helsingfors, Karlsruhe, Mannheim, Stockholm. The further formation of Local Branches is greatly to be desired.

For administrative purposes one new National Section, that of "South France," has been erected by the Governing Body, its headquarters being at Nîmes in the Gard. The formation of a Russian National Section is under consideration.

The present Directory was re-elected on October 1, 1910, for a period not exceeding two years.

Sir ALEXANDER MACKENZIE, President.	Dr. OSKAR v. HASE, Treasurer.	Dr. CHARLES MACLEAN, Secretary.

(*Uebersetzung.*)

Der Gewohnheit gemäss bietet der Präsidiums-Vorstand den Mitgliedern einen kurzen Bericht über den Zeitraum zwischen dem letzten und dem gegenwärtigen Kongresse, d.h. vom Mai 1909 bis Mai 1911.

Der Zeitraum hat eine bemerkenswerte Vermehrung der Mitgliedschaft aufgewiesen, wie folgende aus den letzten 5 offiziellen Mitgliedsverzeichnissen entnommenen Zahlen zeigen werden: Im Oktober 1902, 756 Mitglieder. Im August 1906, 767 Mitglieder, also in 4 Jahren nur 11 mehr. Im März 1907, 791 Mitglieder, also in 7 Monaten 24 mehr. Im August 1909, 839 Mitglieder, oder in 2½ Jahren 48 mehr. Im Mai 1911, d.h. heute, sind es 1,028 Mitglieder, was eine Vermehrung von 189 in einem Jahr und 7 Monaten ergibt. Eine so rasche Vermehrung wie die ebengenannte hat vom ersten Anfange der Gesellschaft an nie stattgefunden.

Nach Ländern verteilen sich die 1,028 Mitglieder folgendermassen: Deutschland 330, England 210, Frankreich 117, Amerika 114, Osterreich-Ungarn 83, Schweiz 31, Russland 29, Belgien 31, Italien 19, Schweden 17, Dänemark 14, Niederlande 12, Finnland 10, Asien 4, Rumänien 2, Australien 2, Afrika 1, Spanien 1, Portugal 1. Insgesamt 1,028.

Der Sprache nach verteilen sich die 1,028 Mitglieder ungefähr wie folgt: Deutsch 429, Englisch 330, Französisch 152, Italienisch 20, Gemischt (Dänisch, Finnisch, Holländisch, Portugiesisch, Rumänisch, Russisch, Spanisch, Schwedisch, Ungarisch) 97. Insgesamt 1,028.

Als tätige Körperschaften zur Abhaltung von Zusammenkünften der Mitglieder haben sich satzungsgemäss 7 neue Ortsgruppen gebildet: Ann Arbor, Budapest, Heidelberg, Helsingsfors, Karlsruhe, Mannheim, Stockholm. Die weitere Bildung von Ortsgruppen ist höchst wünschenswert.

Zu administrativen Zwecken hat das Präsidium eine neue Landessektion, "Süd-Frankreich," mit dem Sitz in Nîmes, Provinz Gard, gegründet. Die Gründung einer russischen Landessektion wird in Erwägung gezogen.

Der gegenwärtige Vorstand des Präsidiums wurde am 1. Oktober 1910 für eine Amtsperiode, die 2 Jahre nicht überschreitet, wieder gewählt.

Constitution of the Society (Internationale Musikgesellschaft).

RULES OF THE SOCIETY.

(Satzungen der Internationalen Musikgesellschaft. Beschlossen in der Hauptversammlung vom 30. September 1904 und vom 29. Mai 1909.)

1. *Name, Zweck, Sitz, Rechtsfähigkeit.*—Die Gesellschaft führt den Namen "Internationale Musikgesellschaft." Der Zweck der I.M.G. ist, der musikwissenschaftlichen Forschung und damit der Vertiefung des musikalischen Lebens durch Austausch der wissenschaftlichen Errungenschaften im internationalen Verkehre zu dienen. Sie schliesst zu diesem Ziele die Vertreter und Freunde der Musikwissenschaft in festen Verbänden zusammen. Die Gesellschaft hat ihren Sitz in Leipzig und durch Eintragung in das Vereinsregister des Königlichen Amtsgerichts Leipzig Rechtsfähigkeit erlangt.

2. *Mittel zur Durchführung des Gesellschaftszweckes.*—Zur Durchführung des Zweckes der I. M. G. dienen: — (A) Publikationen, (B) Versammlungen. Die Publikationen sind:—(1) Die Vierteljahrsschrift der "Sammelbände," die für Arbeiten streng wissenschaftlichen Inhaltes bestimmt ist; (2) die Monatshefte der "Zeitschrift," die über das Vereinsleben der I.M.G. und die Fortschritte der Musikwissenschaft und deren Einwirkung auf das Musikleben der Gegenwart zu berichten haben, ohne mit den bestehenden Musikzeitschriften in Wettbewerb zu treten, und; (3) die zwanglosen selbständigen "Beihefte," die grössere Monographien bringen. Zulässig sind Veröffentlichungen in deutscher, englischer, französischer und italienischer Sprache. Versammlungen bestehen aus Zusammenkünften von Ortsgruppen und Landessektionen und allgemeinen Kongressen.

3. *Organisation.*—Die I.M.G. beruht auf dem Zusammenschlusse von Ortsgruppen und Landessektionen. Sie ist berechtigt, mit Vereinigungen, die ähnlichen Bestrebungen dienen, in ein freies Kartellverhältnis zu treten. Ortsgruppen und Landessektionen regeln ihre Tätigkeit und Verwaltung selbständig. Alle Inhaber von Vereinsämtern werden auf höchstens je zwei Jahre gewählt. Wiederwahl ist zulässig. Das Vereinsjahr beginnt am 1. Oktober.

4. *Präsidium, Vorstand.*—Das Präsidium, das aus den Vorständen der Landessektionen besteht, hat die Oberaufsicht über die gesamte Tätigkeit der I.M.G., insbesondere über Publikationen und Kongresse. Das Präsidium wählt zu seiner Vertretung einen Vorsitzenden, einen Schatzmeister und einen Schriftführer, die beiden letzteren aus seiner Mitte oder aus den übrigen Mitgliedern der I.M.G., die durch diese Wahl Mitglieder des Präsidiums werden. Diese aus drei Mitgliedern bestehende Vertretung des Präsidiums bildet den Vorstand der Gesellschaft im Sinne des Gesetzes. Die Wahl des ersten Vorstandes erfolgt durch die Mitgliederversammlung, in der die Satzungen festgestellt werden.

CONSTITUTION OF THE SOCIETY—*continued.*

5. *Geschäftsordnung.*—Der Vorsitzende hält die Präsidialmitglieder über alle Angelegenheiten der I.M.G. auf dem Laufenden und entscheidet dringliche Fälle selbständig. Sitzungen des Präsidiums sind bei den Kongressen, thunlichst alle zwei Jahre, abzuhalten. Der Schriftführer hat die Beschlüsse des Präsidiums auszuführen. Der Schatzmeister legt dem Präsidium alljährlich Rechnung ab. Das Präsidium setzt für seine Tätigkeit eine Geschäftsordnung fest und gibt sie bekannt.

6. *Publikationen.*—Als Herausgeber der Sammelbände, der Zeitschrift und der Beihefte zeichnet die I.M.G. Das Präsidium wählt eine dreigliedrige Redaktionskommission. Diese ernennt einen oder mehrere Redakteure, die ihr für die Redaktionsführung verantwortlich sind und auf dem Titel der Sammelbände und der Zeitschrift als solche genannt werden. Die Kommission ist Beschwerdeinstanz.

7. *Versammlungen.*—Neben den Versammlungen der Ortsgruppen und Landessektionen werden alle Mitglieder der I.M.G. vom Präsidium zu Hauptversammlungen oder Kongressen einberufen. Sie sind Anträgen, Vorträgen und Verhandlungen in erster Linie gewidmet; es können aber auch Aufführungen alter Tonwerke oder solcher aus neuer Zeit, sofern sie musikwissenschaftliches Interesse bieten, damit verbunden werden. Die Zeit der Einberufung dieser Versammlungen oder Kongresse ist dem Präsidium anheimgegeben, doch sollen sie möglichst alle drei Jahre stattfinden. Die Einberufung selbst hat durch eine mindestens 2 Monate vorher zu erlassende Anzeige in der "Zeitschrift der Internationalen Musikgesellschaft" unter Angabe der Tagesordnung zu erfolgen. Die Hauptversammlungen werden vom Vorsitzenden oder einem anderen Mitgliede des Präsidiums geleitet. Ueber jede Hauptversammlung ist ein Protokoll aufzunehmen, das vom Leiter der Versammlung, vom Protokollführer und von drei Teilnehmern zu unterzeichnen ist.

8. *Stimmrecht.*—Bei allen Allgemeinbeschlüssen steht den Mitgliedern des Präsidiums, sowie den Delegierten derjenigen Ortsgruppen, die mindestens sieben vollberechtigte Mitglieder zählen, je eine Stimme zu. Ebenso steht je eine Stimme den Delegierten von sieben ausserhalb von Ortsgruppen stehenden Mitgliedern zu.

9. *Mitgliedschaft.*—Der I.M.G. kann jedermann beitreten, der volljährig ist und sich als Mitglied meldet. Ueber die Aufnahme des Angemeldeten entscheidet der Vorstand. Die vollberechtigten Mitglieder der I.M.G. haben auf Teilnahme an allen Veranstaltungen der I.M.G. Anspruch. Sie haben bei einem Jahresbeitrage vom *M* 20,— das Recht auf unentgeltliche Lieferung der "Sammelbände" und der "Zeitschrift," sowie auf Bezug der "Beihefte" zu ermässigtem Preise. Die Ortsgruppen und Landessektionen können neben solchen Mitgliedern, die zugleich vollberechtigte Mitglieder der I.M.G. sind, auch andere Mitglieder haben, über deren Einreihung in die Ortsgruppe oder Sektion deren Satzungen entscheiden. Diese Mitglieder sind nicht wählbar zu den Aemtern der Zentralverwaltungen der I.M.G. Der Austritt eines Mitgliedes aus der Gesellschaft kann nur für den Schluss eines Vereinsjahres erklärt werden. Die Mitgliedschaft erlischt, wenn zwei Jahresbeiträge trotz erfolgter Mahnung unberichtigt gelassen worden sind.

10. *Satzungsänderungen.*—Die Satzungen können nur auf Antrag des Präsidiums oder dreier Landessektionen von einer internationalen Hauptversammlung mit zweidrittel Stimmenmehrheit der anwesenden Stimmberechtigten abgeändert werden. Ein von Landessektionen gestellter Antrag auf Satzungsänderung muss mindestens drei Monate vor der Hauptversammlung dem Präsidium eingereicht werden.

11. *Auflösung der Gesellschaft.*—Die Auflösung der Gesellschaft kann nur auf Antrag des Präsidiums oder dreier Landessektionen von einer internationalen Hauptversammlung mit dreiviertel Stimmenmehrheit der anwesenden Stimmberechtigten beschlössen werden. Bei Antrag auf Auflösung der Gesellschaft ist frühestens binnen vier Wochen, spätestens binnen drei Monaten zu diesem Zwecke eine Hauptversammlung einzuberufen. Im Falle der Auflösung bleibt den Ortsgruppen und Landessektionen das Verfügungsrecht über ihr Vermögen. Ueber etwaiges Gesamtvermögen der I.M.G. ist gleichzeitig mit der Beschlussfassung über die Auflösung der I.M.G. zu einem Zwecke internationaler Musikforschung zu verfügen.

(*Translation.*)

1. *Name, Aim, Headquarters, Legalization.*—The Society is called the "International Musical Society." The aim of the I.M.S. is to aid musical research, and to add depth to musical life, by the exchange of the results of research between different countries. It binds together in close union for this purpose the representatives and friends of musical learning. The Society has its headquarters in Leipzig, and has been legalized by entry in the Register of Societies in the Royal Provincial Court, Leipzig.

2. *Method of carrying out the aim of the Society.*—The aim of the I.M.S. is carried out by (*a*) Publications; (*b*) Assemblies. (*a*) The publications are (1) The "Quarterly Magazine," which is intended for writings of strictly scientific value; (2) The "Monthly Journal," which records the associated proceedings of the I.M.S., as also the progress of musical knowledge and its influence on the musical life of the present day, while entering into no competition with existing musical newspapers; (3) The optionally-purchased independent Supplement-volumes, which present a larger description of monographs. (*b*) Assemblies consist of Meetings held by National Sections and Local Branches, and of General Congresses.

3. *Organization.*—The I.M.S. consists of the totality of the Local Branches and National Sections. It may enter into reciprocal alliance with Associations which subserve similar objects. Local Branches and National Sections regulate their own working and management. Officers of the I.M.S. will be elected for a maximum of two years. Re-election is admissible. The working year of the Society begins October 1st.

4. *Governing Body and its Directory.*—The I.M.S. is administered by a Governing Body, consisting of the Heads of the National Sections. The Governing Body has charge of the collective working of the I.M.S., especially of the Publications and of the Congresses. The Governing Body elects for its representation a President, a Treasurer, and a Secretary; the two last either from its own number or from among the other members of the I.M.S., who by such election become members of the Governing Body. This representative portion of the Governing Body, composed of three persons, constitutes the Directory of the Society for the purposes of the Law. The choice of the first Directory takes place at the General Members' Assembly at which the Rules are passed.

5. *Conduct of Business by the Governing Body.*—The President keeps the members of the Governing Body currently acquainted with all business of the I.M.S., and settles urgent cases himself. Sittings of the Governing Body take place at the Congresses, if possible every two years. The Secretary carries out

the decisions of the Governing Body. The Treasurer renders an account yearly to the Governing Body. The Governing Body makes business Bye-laws for its own working, and promulgates the same.

6. *Publications.*—The I.M.S. stands as the responsible issuer of the Magazine, Journal and Supplement-volumes. The Governing Body elects an Editorial Committee of three persons. This appoints one or more editors, who are responsible to it for the editing, and are specified as editors on the title-page of the Magazine and Journal. The Committee settles disputed points.

7. *Meetings.*—Apart from the meetings held by Local Branches and National Sections, all members of the I.M.S. are invited by the Governing Body to the General Assemblies and the Congresses. The latter are devoted primarily to Motions of resolution, Lectures, and Transactions; but there can also be associated therewith Performances of ancient compositions, or of such modern works as have a musico-scientific interest. It rests with the Governing Body to decide the dates for which General Assemblies and Congresses are to be called, but such should take place as far as possible every three years. The summons itself must take the form of a Notification, published in the Journal of the Society at least two months beforehand, and accompanied by an Agenda-list. General Assemblies are presided over by the President of the Society or by some other member of the Governing Body. Minutes should be drawn up for every General Assembly, these being signed by the Chairman of the meeting, the writer of the Minutes, and three members who were present.

8. *Right of Voting.*—For the purpose of Resolutions at General Assemblies, every member of the Governing Body, and every delegate of a Local Branch containing at least seven full-members, has one vote. Similarly the delegate from among any seven members not included in a Local Branch has one vote.

9. *Membership.*—Anyone can belong to the I.M.S. who is of age and who enters himself as a member. Decisions as to admission rest with the Directory. Full members of the I.M.S. have the right of participation in all functions of the I.M.S. They have, for a yearly subscription of £1, the right of free delivery of the Magazine and Journal, with optional purchase of the Supplement-volumes at a reduced price. Local Branches and National Sections can, apart from the full members of the I.M.S., have other members, whose registration in the Local Branch or National Section is provided for by their own rules. Such last-named members are not eligible as officers of the central administration of the I.M.S. A member can resign the Society at the end of the working year only. Membership lapses if two years' subscription remains unpaid after due warning.

10. *Alteration of the Rules.*—The Rules can only be altered, on the proposal of the Governing Body or of three National Sections, by an International General Assembly, with a two-thirds majority of the authorised voters present. A proposal for altering the Rules made by National Sections must be sent in to the Governing Body at least three months before the General Assembly.

11. *Dissolution of the Society.*—The Dissolution of the Society can only be resolved on, on the proposal of the Governing Body or of three National Sections, by an International General Assembly, with a three-fourths majority of the authorized voters present. On a proposal for dissolving the Society, a General Assembly is to be called for the consideration of the same not earlier than four weeks, and not later than three months, thereafter. In the event of the Society being dissolved, the Local Branches and National Sections have the disposition of their own property. Any general property of the I.M.S. will be disposed of, simultaneously with the Resolution for dissolving the Society, in favour of some object of international musical research.

BYE-LAWS OF THE SOCIETY.

Besondere Bestimmungen über das Präsidium der Internationalen Musikgesellschaft. Beschlossen in der Präsidialsitzung vom 1. Oktober 1904 und vom 25. Mai 1909.)

1. Das Präsidium der I.M.G. besteht aus der Gesamtheit der deutschen und ausländischen Sektionsvorstände. Diese sind die Vertreter der in je einem Lande vorhandenen Mitglieder der Gesellschaft und werden alle zwei Jahre (am 30. September) von den Ortsgruppen des Landes, oder wo solche fehlen, von der Landesgruppe durch Stimmenmehrheit gewählt. In besonderem Falle, z. B in einem Lande, worin ein Kartellverein ist, kann das Präsidium besondere Bestimmungen für Bildung und Wahl des Sektionsvorstandes treffen.

2. Aufgabe des Präsidiums ist: die Gesellschaft nach aussen zu vertreten und ihre innere Tätigkeit zu leiten und zu beraten. Insbesondere hat es die Kongresse der I.M.G. vorzubereiten und für ungestörten Fortgang der Publikationen einzustehen.

3. Ueber jede wichtigere Angelegenheit, die vor die Oeffentlichkeit gebracht werden soll, sind sämtliche Mitglieder des Präsidiums zu hören, die laufenden Geschäfte besorgt der aus Vorsitzendem, Schriftführer und Schatzmeister gebildete Vorstand (siehe § 4 der Satzungen der I.M.G.). Für die Publikationen wird eine dreigliedrige Redaktionskommission abgesondert. Korrespondierende Mitglieder für die verschiedenen Länder werden auf Vorschlag der betreffenden Sektion vom Präsidium ernannt.

4. Am Ende jeden Geschäftsjahres (30. September) erhalten die Sektionsvorstände durch den Schriftführer über die Hauptvorgänge in der Gesellschaft einen Gesamtbericht, für den der Vorsitzende verantwortlich ist. Die Sektionsvorstände schicken dem Vorsitzenden am Schluss des Monats August Sektionsberichte ein.

5. Auch zu jeder andern Zeit können die Mitglieder des Präsidiums Mitteilungen und Anträge an den Vorsitzenden bringen, die unter Umständen von diesem zur Abstimmung zu geben sind.

6. Gemeinsame Sitzungen des Präsidiums finden bei den Kongressen statt, können aber in dringenden Fällen auch ausser der Zeit beantragt und angesetzt werden. In den Sitzungen des Präsidiums sind stimmberechtigt die Vorsitzenden der Landessektionen, und bei ihrer Verhinderung deren bevollmächtigte Stellvertreter. Im Falle einer Gleichheit der Stimmen kann der Vorsitzende der Sitzung eine entscheidende Stimme geben. Das Präsidium kann andere Mitglieder zu seinen Sitzungen hinzuziehen, um an den Beratungen, aber ohne Stimmberechtigung, teilzunehmen.

7. Bei schriftlichen Beschlüssen und Wahlen des Präsidiums ausserhalb der gemeinsamen Sitzungen sind die Stimmen der Vorsitzenden der Landessektionen einzuholen.

(*Translation.*)

1. The Governing Body of the I.M.S. consists of the aggregate of the Heads of the German and non-German National Sections. These represent the members belonging to their respective countries, and are elected every two years (on September 30th) by the Local Branches lying within the country, or, failing them, by a majority of votes among the members in that country. In any special case, as for instance in a country where there is an Allied Association, the Governing Body can make special regulations for election of the Head of the said National Section.

CONSTITUTION OF THE SOCIETY—*continued.*

2. The business of the Governing Body is to represent the Society without, and to conduct and advise upon its operations within. It has in particular to make arrangements for the Congresses of the I.M.S., and to see that the publications proceed regularly.

3. All members of the Governing Body should be apprised collectively of any important matter which calls for publicity; while the Directory, consisting of President, Secretary, and Treasurer (see No. 4 of the Rules of the I.M.S.), conducts current business. A three-member Editorial Committee is appointed for the publications. Corresponding Members are appointed by the Governing Body on the nomination of the National Section concerned.

4. At the end of each working year (September 30th) the Heads of National Sections receive from the Secretary a report on the principal affairs for which the President is responsible. The Heads of National Sections send a Sectional report to the President at the end of August.

5. Members of the Governing Body can also at any time make communications or proposals to the President, and these can according to circumstances be put by him to the vote.

6. Sittings of the Governing Body take place ordinarily at the Congresses, but can on emergency be applied for and convened at other times. At the sittings of the Governing Body those who have a vote are the Presidents of the several National Sections if they are present, and their individual representatives bearing their written authorization if they are absent. In the event of an equality of votes, the Chairman of the meeting has a casting-vote. The Governing Body can, if it pleases, admit to its meetings members other than the Sectional Presidents, but such other persons cannot vote.

7. In the case of decisions to be arrived at by the Governing Body, or elections to be made by it, in correspondence and apart from meetings, a vote is to be collected from each President of a National Section.

NATIONAL SECTIONS AND LOCAL BRANCHES OF THE SOCIETY.

(Landessektionen und Ortsgruppen der Internationalen Musikgesellschaft.)

BELGIQUE: Président (**Vorsitzender**) Dr. Edgar Tinel, Directeur du Conservatoire Royal 16 Place du Petit-Sablon, Bruxelles.—Secrétaire, Ernest Closson, Conservateur du Musée du Conservatoire Royal, 47 Avenue Ducpétiaux, Bruxelles.—Trésorier, Hans Taubert, de la maison Breitkopf & Härtel, 68 Rue Coudenberg (Montagne de la Cour), Bruxelles.

†BRUXELLES: Président, Dr. Edg. Tinel.—1er Vice-Président, Alex. Béon, 6 rue Lambremont.—2d Vice Président, Baron Buffin, 17 rue Caroly.—Secrétaire, E. Closson,—Secrétaire-adjoint, Ch. van den Borren, 55 rue Stanley Uccle.—Trésorier, Hans Taubert.

DÄNEMARK: Professor Dr. Angul Hammerich, **Vorsitzender**, Kopenhagen F., St. Blichersvej 18.—Bureauchef Dr. William Behrend, Schriftführer, Kopenhagen V., Amicisvej 2III.—Operarepetitor S. Levysohn, Kassierer, Kopenhagen B., Oestn Boulevard 38.

†KOPENHAGEN: Professor Dr. A. Hammerich, Vorsitzender.—Dr. William Behrend, Schriftführer.—S. Levysohn, Kassierer.

CONSTITUTION OF THE SOCIETY—*continued.*

DEUTSCHLAND, und zwar in

BADEN: General Musikdirektor, Professor Dr. Philipp Wolfrum, **Vorsitzender,** Heidelberg, Universität.

†HEIDELBERG: Generalmusikdirektor Professor Dr. Philipp Wolfrum, Vorsitzender.—Professor Dr. Max Freiherr von Waldberg, Stellvertretender Vorsitzender.—Universitäts-Musikassistent Hermann Poppen, Schriftführer und Kassenwart.—Dr. Ernst Lobstein, Stellvertretender Schriftführer und Kassenwart.

†KARLSRUHE: Karl Malsch, Buchdruckereibesitzer, Vorsitzender.

†MANNHEIM: Karl Zuschneid, Direktor der Hochschule für Musik, Vorsitzender.

BAYERN: Professor Dr. Adolf Sandberger, **Vorsitzender,** München, Prinzregentenstr. 48.

†MÜNCHEN: Professor Dr. Adolf Sandberger, Vorsitzender.—Professor Dr. Theodor Kroyer, Klenzestrasse 51, Schriftführer.

NORDDEUTSCHLAND: Geh. Regierungsrat Professor Dr. Hermann Kretzschmar **Vorsitzender,** Schlachtensee bei Berlin, Villa Klara.—Geh. Regierungsrat Professor Dr. Max Friedländer, Schriftführer, Berlin, Kurfürstendamm 242.—Wirkl. Geheimer Rat D. Dr. Rochus Freiherr von Liliencron, Berlin N., Am Kupfergraben 7.—Professor Dr. Max Seiffert, Berlin W., Göbenstrasse 28.—Geh. Regierungsrat Professor Dr. Carl Stumpf, Berlin, Augsburger Strasse 45.—Professor Dr. Johannes Wolf, Friedenau, Illstr. 9.

†BERLIN: Geh. Regierungsrat Professor Dr. Hermann Kretzschmar, Ehrenvorsitzender.—Professor Dr. Johannes Wolf, 1. Vorsitzender.—Geh. Regierungsrat Professor Dr. Max Friedländer, 2. Vorsitzender.—Kgl. Bibliothekar Dr. Hermann Springer, Schöneberg, Tempelhoferstrasse 22, 1. Schriftführer.—Dr. Erich M. von Hornbostel, Wilmersdorf, Kaiserallee 180, 2. Schriftführer.—Dr. W. Wolffheim, Kassenwart.—Bibliothekar Max Schneider, Musikwart.—Direktor Professor Dr. Albert Kopfermann, Dr. H. Leichtentritt, Professor Dr. Max Seiffert, Direktor Professor Dr. Friedrich Zelle, Beisitzer.

SUDWESTDEUTSCHLAND: Dr. M. Bauer, **Vorsitzender,** Frankfurt a. M., Mendelssohnstrasse 56III.—Professor Dr. Friedrich Ludwig, in Strassburg i. E., Rupprechtsau Mengesstrasse 10.

†FRANKFURT a. M.: Dr. Theodor Gerold, Fürstenbergerstrasse 216, 1. Vorsitzender.—Dr. M. Bauer, 2. Vorsitzender.—Albert Dessoff, Schriftführer.—Moriz Sondheim, i. Fa. Joseph Baer & Co., Antiquariat, Kassierer.—Dr. Fr. Limbert, Beethovenstrasse 5 a, Beisitzer.

SACHSEN-THURINGEN: Professor Dr. Hugo Riemann, **Vorsitzender,** Leipzig, Keilstr. 1II.—Professor Dr. Arthur Prüfer, Schriftführer, Leipzig, Schwägrichenstr. 6.—Professor Richard Buchmayer, Dresden, Werderstrasse 23.—Professor Dr. Hermann Abert, Halle a. S., Reichardtstrasse 3.—Professor Dr. Fritz Stein, Universitätsmusikdirektor, Jena.

†DRESDEN: Geh. Regierungsrat Dr. Ermisch, Direktor der Kgl. Bibliothek, 1. Vorsitzender.—Professor Richard Buchmayer, 2. Vorsitzender.—Dr. Rudolf Wustmann, Dresden-Bühlau, König-Albert-Allee 11, 1. Schriftführer.—Bibliotheksassistent Arno Reichert, 2 Schriftführer.—Hofmusikalienhändler H. Bock, Pragerstrasse 9, Kassenwart—Professor Otto Richter, Kantor der Kreuzschule, und Kantor und Organist Johannes Kötzschke, Beisitzer.

†JENA: Professor Dr. Fritz Stein, Vorsitzender.—Professor Albert Leitzmann, Schriftführer.—Dr. Wilhelm Brunings, Kassierer.

†LEIPZIG: Privatdozent Dr. Arnold Schering, Kronprinzstrasse 17, Vorsitzender.—Max Unger, Liebigstrasse 9II. 1. Schriftführer.—Musikalienhändler Richard Linnemann, Dörrienstrasse 13, Kassierer.

FRANCE, savoir

SECTION DE PARIS: Président (**Vorsitzender**), Dr. J. Ecorcheville, 7 Cité Vaneau, Paris.—Vice-Président, L. de La Laurencie, 20 Avenue Rapp.—Secrétaire, J.-G. Prod'homme, 9 Rue Lauriston.—Trésorier, A. Mutin, 15 Avenue du Maine.—Archiviste, P. Landormy, 91 Rue du Cherche-Midi.—Membres: A. Boschot, L. Laloy, H. Quittard, E. Wagner.

FRANCE MÉRIDIONAL: Président (**Vorsitzender**), Chr. L'Hôpital, Inspecteur d'Académie du Gard, 14 rue Guillemette, Nîmes (Gard).—Secrétaire, M. Caillaba, capitaine au 40e régiment d'infanterie, 48 Boulevard Sergent Triaire, Nîmes.—Trésorier, Etienne Gervais, 28 rue des Grenadiers, Montpellier (Hérault).

GREAT BRITAIN AND IRELAND: President (**Vorsitzender**), Sir Alexander Mackenzie, Royal Academy of Music, London.—Vice-President, Dr. W. H. Cummings, Sydcote, West Dulwich.—Secretaries, Dr. Charles Maclean, 61, Drayton Gardens, London, S.W. and Dr. W. G. McNaught, Woodside Park, N. Finchley.—Treasurers, Breitkopf & Härtel, 54, Great Marlborough Street, London, W.—Members, Sir Hubert Parry, Bart., Sir Frederick Bridge, Sir Charles Stanford, Messrs. Bantock, Dent, Edgar, Hadow, Littleton, Maitland, Myerscough, Niecks, Squire.

†DUBLIN: President, S. Myerscough.—Secretary, Rev. H. Bewerunge, St. Patrick's College, Maynooth.

†EDINBURGH: President, Professor Fr. Niecks.—Secretary, Mrs. Kennedy Fraser, 95*a*, George Street, Edinburgh.

†LONDON: Musical Association ("Kartellverein"), President, Dr. W. H. Cummings.—Secretary, J. Percy Baker, 12, Longley Road, Tooting Graveney.

CONSTITUTION OF THE SOCIETY—*continued.*

ITALIA: Associazione dei musicologi Italiani ("Kartellverein"), Presidente (**Vorsitzender**), Professore Guido Gasperini, Biblioteca Reale, Parma.

NIEDERLANDE: Dr. D. F. Scheurleer, **Vorsitzender,** den Haag, Laan van Meerdervoort.—Professor Dr. Max Seiffert, Berlin W., Göbenstrasse 28.

OESTERREICH-UNGARN, und zwar in

OESTERREICH: Prof. Dr. Guido Adler, **Vorsitzender,** Wien XIX/I. Cottage, Lannergasse 9.

†PRAG: Professor Dr. Heinrich Rietsch, Vorsitzender.—Rudolf Freiherr Prochazka, Stellvertretender Vorsitzender.—Professor Dr. Josef Daninger, Kassenwart.—Paul Nettl, Schriftführer.—Dr. Gerhard von Keussler, Beirat.

†WIEN: Dr. Hugo Botstiber, III. Lothringerstrasse 14, Vorsitzender.—Dr. Erwin Luntz, XIII/2 Ameisgasse 18, Stellvertretender Vorsitzender.—Dr. Egon Wellesz, XIX. Reithlegasse 10, Schriftführer.—Dr. Adolf Koczirz, XVIII, Schumanngasse 48, Kassierer.—Professor Franz Haböck Professor Dr. Eusebius Mandyczewski und Professor Karl Prohasak, Beisitzer.

UNGARN:

†BUDAPEST: Präsident: Ministerialrat Direktor Edm. v. Mihalovich.—Präsident-Stellvertreter: Professor Victor Ritter v. Herzfeld und Professor Jenö Hubay.—Sekretäre: Professor Dr. Géza Molnár und Komponist und Schriftsteller Aurel Kern.—Schriftführer: Professor Albert Siklós.—Kassierer: Rudolf Lederer.—Bibliothekar: Professor Johann Oswald.

RUSSLAND: In Bildung begriffen.

†HELSINGFORS: Dr. Ilmari Krohn, 1. Vorsitzender.—Mag. Heikki Klemetti, 2. Vorsitzender.—Otto Andersson, Schriftführer.—Fraülein Paula af Heurlin, Kassiererin.—Dr. Gösta Euchell, Bibliothekar.—Dr. Armas Launis und Freiherr Axel von Kothen, Suppleanten.

†WARSCHAU: Heinrich von Opienski, Wilcza 53, 1. Vorsitzender.—Professor M. Surzynski, Bibliothekar, sämtlich in Warschau.—Propst Dr. J. Surzynski in Kosten (bei Posen), Präsident honoris causa.—Ausserdem die Herren: Direktor B. Domaniewski, L. Zahorowski, Professor Roman Statkowski, J. Rosenzweig und Professor Szopski, Professor Heinrich Melcer; sämtlich in Warschau.

SCHWEDEN: C. Claudius, **Vorsitzender,** Malmö.—Dr. Tobias Norlind, Schriftführer, Tomelilla.

†MALMÖ-LUND: Fabrikant C. Claudius, Vorsitzender.—Domorganist Preben Nodermann, Schatzmeister.

†STOCKHOLM: Kgl. erster Hofkapellmeister Conrad Nordquist, Ehrenvorsitzender.—Dr. Karl Valentin, Sekretär der Kgl. Musikakademie, 1. Vorsitzender.—C. F. Hennerberg, Hoforganist und Bibliothekar der Kgl. Musikakademie, Grevgatan 17, 2. Vorsitzender.—Ansgar Roth, Erster Assistent der Sternwarte, Kgl. Observatorium, 1. Schriftführer.—Olallo Morales, Tonsetzer, 2. Schriftführer.—Oscar Sandberg, Musikdirektor und Kantor der Oscarskirche, Schatzmeister.—Richard Andersson, Harald André, Musikschriftsteller, Gustav Hägg, Lehrer am Kgl. Musikkonservatorium, Patrik Vretblad, Musikdirektor und Organist an der Oscarskirche, Beisitzer.

SCHWEIZ: Kapellmeister Hermann Suter, Basel, **Vorsitzender.**—Professor Dr. Karl Nef, Basel, Schriftführer.—Max Boller, Basel, Kassierer.—Professor Dr. E. Radecke, Winterthur, und Dr. E. Bernoulli, Zürich, Beisitzer.

†BASEL: Münsterorganist Ad. Hamm, Bachletten 18, Vorsitzender.—Professor Dr. Karl Nef Schriftführer.—Max Boller, Kassierer.—Oberbibliothekar Dr. C. Chr. Bernoulli und Professor Dr. A. Bertholet.

SPANIEN: (**Vorsitzender**), Académico Professore Felipe Pedrell, Barcelona, Aragón 282.

UNITED STATES OF AMERICA: President (**Vorsitzender**), Professor Waldo S. Pratt, Hartford, Conn.—Vice-President, Dean P. C. Lutkin, Evanstone (Ill.)—Secretary, Professor Leo R. Lewis, Tufts College, Mass.—Financial Secretary, Professor Rossetter G. Cole, Chicago (Ill.), 1363, High Park Boulevard; Treasurers, Breitkopf & Härtel, New York, 24, West 20th Street.—Member-at-large of Executive Committee, Professor George C. Gow, Vassar College, Poughkeepsie, N. Y., College Ave.

†ANN ARBOR, DETROIT: Professor Albert A Stanley, University of Michigan, Ann Arbor, President.—Llewellyn L. Renwick, 54, Connecticut Ave., Detroit, Secretary.—Edwin Hughes, 25, Adelaide Street, Detroit, Treasurer.

NOTE.—The Governing Body consists of the 17 Vorsitzender of the 17 National Sections (indicated above by the word **Vorsitzender** in black type), with the Treasurer and Secretary next named. The Governing Body appoints to represent it, in the terms of Rule 4, a Directory of 3 persons, viz.: a President, a Treasurer, and a Secretary. The entries shown in smallest type, † being also prefixed, are the 22 Local Branches lying within the 17 National Sections.

(UEBERSETZUNG).—Das Präsidium besteht aus den 17 (durch das Wort **Vorsitzender** in fettem Drucke angezeigten) Vorsitzenden der Landessektionen nebst hernach erwähntem Schatzmeister sowie Schriftführer. Zu seiner Vertretung wählt das Präsidium laut Satzung 4 einen Vorstand von drei Personen, d.h. einen Vorsitzenden, einen Schatzsmeister und einen Schriftführer. Die klein gedruckten mit † angezeichneten Eintragungen zeigen die 22 innerhalb der 17 Landessektionen liegenden Ortsgruppen an.

GENERAL OFFICERS OF THE SOCIETY.

Directory (Präsidiums-Vorstand).

Sir Alexander Mackenzie, Royal Academy of Music, London, President.
Geheimer Hofrat Dr. Oscar von Hase, Nürnbergerstrasse 36, Leipzig, Treasurer.
Dr. Charles Maclean, 61, Drayton Gardens, London, S.W., Secretary.

Redaktionskommission.

Professor Dr. Guido Adler, Lannergasse 9, Cottage, Vienna.
Professor Dr. Adolf Sandberger, Prinzregentenstrasse 48, Munich.
Geh. Regierungsrat Professor Dr. Carl Stumpf, Augsburgerstrasse 45, Berlin.

Editors.

Professor Dr. Max Seiffert, Göbenstrasse 28, Berlin.
Dr. Alfred Heuss, Dorfstrasse 23, Gaschwitz b. Leipzig.

English Editor.

Dr. Charles Maclean, 61, Drayton Gardens, London, S.W.

ALPHABETICAL INDEX.

PAGE

Abercorn, Duke of 2
Abercorn, Duchess of 2, 4
Abert, Hermann 402, 403, 412
Åbo 90
Abraham, Otto 396
Abstracts of Papers 52
Acciaccatura 64, 260
Acoustics 206
Adedura albardana 333
Adelaide 73
Adler, Guido 7, 8, 16, 48, 52, 76, 399, 400, 403, 413, 414
Æolian Hall 20
Æsthetics, musical ..15, 55, 60, 206, 224
Agnew, Philip 2, 5
Agnosce O Christiane 56, 103
Aikin, W. A. 2, 6, 8, 395
Alcidiane 69, 149
Alcock, W. G. 37
Alcuin 84
Aldbar 320
Alexander, Sir George 2
Alfred, Arne's 33
Allen, H. P. 2, 6
Allgemeiner Cäcilienverein .. 66, 303
Altmark 70, 205
Alverstone, Lord 2, 5
Amelli, Abbate 403
America, United States 413
Amerus 75, 83
Amuletum Musicum 98
Añafil 333
Analysis, Musical 250
Ancient Irish music 58
Andersson, Otto .. 8, 53, 90, 159, 398, 413
Andersson, Richard 7, 8, 413
André, Harald 413
Anellenkunde 377
Angliâ, Gervasius de 85
Anglicus, Egidius 85
Ann Arbor Local Branch .. 405, 413
Anonymous donor 6
Antcliffe, Herbert 53, 206, 395
Antiphon melodies 286
Antiquarian Society, Musical 17
Appoggiatura 259
Arabesque 60
Architecture in churches .. 55, 286
Ardmore 322
Argentine Republic 65, 267
Arkwright, G. E. P. .. 2, 5, 6, 43, 44
Arkwright, Marian 2, 6
Armstrong College 61, 303
Arne, Thomas Augustine .. 24, 32, 33
Arnheim, Amalie .. 8, 54, 93, 397
Artaxerxes, Arne's 33
As Vesta was (Weelkes) .. 22, 39

PAGE

Asch, B. W. 2, 5
Ash, Claudius J. 2, 5
Ash, W. H. 2, 5
Ashton, Hughe 86
Assistant-Secretary of Congress .. 1
Association, Musical 5, 56, 100, 392, 394, 412
Associazione dei musicologi Italiani .. 413
Attenborough, Florence 2, 6
Auber 28
Auer, L. von 7, 8
Aurora League 53, 90
Austin, Frederic 31, 33
Australia 73, 384
Austria-Hungary, National Section 399, 413
Ave Regina (Byrd) 44
Averkamp, Ant. 396
Ayres or Phantastick Spirites 22

Bach, J. S. 29, 38
Baden, National Section .. 388, 412
Baer, Joseph 412
Baily, Henry 2, 6
Bairstow, E. C. 2, 6
Baker, J. Percy 2, 6, 8, 286, 392, 395, 412
Balcony, In a (Carse) 27
Balfour, A. G. 1, 2, 4, 6
Balfour, Arthur J. 14, 17, 18
Ballets 22, 60, 150
Bancroft, Sir Squire 2
Bankers 1
Banquet 46
Bantock, Granville .. 1. 2, 391, 412
Baptists, Russian 189
Bards 59, 84, 318
Barini, Giorgio 7, 8, 90
Barker, John 2, 6
Barley, Alfred H. 2, 6
Barnekow, Chr. 390
Barnett, John Francis 2, 6, 395
Barry, C. A. 391, 395
Barton, Marmaduke 2, 6
Basel Local Branch 413
Basso Continuo 74, 282
Basso Ostinato 24
Bateman, Robert 87
Bath, Hubert 42
Bauer, M. 8, 412
Bavaria, National Section 412
Bax, Arnold 42
Beauchamp, Earl 14, 50
Beaumont, Alexander S. 2, 6
Beethoven Gesamtausgabe 372
Beethoven "Jena" Symphony .. 73, 158
Beggar's Opera 75, 83
Behrend, William 390, 411
Behm, E. 8
Beihefte, The Society's 408

INDEX.

PAGE

Beit, Otto 2, 5
Belgium, National Section .. 389, 411
Bell, W. H. 40
Bellairs, R. M. 2, 6
Bell-Fletcher, Miss G. 2, 6
Belsham, Oliver D. 2, 6
Benedictus (composer) 73, 152, 153
Benet 85
Bennett, George J. 2, 6
Benson, Lionel 2, 20
Béon, Alexandre 389, 411
Beringer, Oscar 2, 6
Berlin Local Branch 412
Berlin Royal High School 70
Berlin Royal Library 71, 72
Berlin University.. .. .. 75, 83
Bernoulli, C. Chr. 413
Bernoulli, E. .. 8, 54, 99, 403, 413
Bertha, Alexandre de 7, 8, 54, 210
Bertholet, A. 413
Bertoldo, Bertoldino e Cacasenno 71, 152
Besardus 67
Bethlehem, U.S.A. 380
Bewerunge, Rev. H. ..8, 54, 286, 392, 412
Bibliographical Commission .. 11, 72, 404
Bibliography 355, 386, 404
Bibliotheken 369
Biehle, Johannes.. .. .. 7, 8, 55, 286
Bienenfeld, Elsa 400
Bigge, Sir William E. 2, 6
Bihari, Jean 216
Birnstingl, A. L... .. .. .. 2, 6
Blackboard apparatus 75, 385
Blow, John 32, 45
Boas, Franz 342
Bobé, Louis 390
Bock, H. 412
Bogoslovsky, Eugen 8, 19
Boller, Max 402
Bologna 56
Bolte, Joh. 398
Bondesen, J. G. 390
Bonduca (Purcell) 32
Borchgrevinck, Melchior 131
Borren, Ch. van den 8, 389, 411
Borsdorf 42
Boru, Brian 322
Boschot, A. 412
Botstiber, Hugo 399, 400, 413
Bovina 107
Bow Thine ear (Byrd) 44
Bowen, York 42
Boyce, William 24, 33
Boyton, James 5
Brade, Christian 132
Brade, William 54, 61, 87, 93, 132
Brage, Society of 165
Brandt, R. E. 2, 5
Breitkopf & Härtel .. 391 411, 412, 413
Breitmeyer, L. 2, 5
Brera 355
Bridge, Frank 42
Bridge, Joseph C. 2, 6, 395
Bridge, Sir Frederick 1, 2, 5, 23, 34, 43, 391, 395, 412

PAGE

Bridson, Dorothy 30
British composers, living 42
British folk-song 62, 179
British Museum 369
Broadwood & Sons 51, 326
Broadwood, Lucy 179, 395
Brooke, Harold 31, 33
Bruch, Max 29
Bruhn, Wolfgang 8
Brunings, Wilhelm 412
Brussels Local Branch 412
Bucharest.. 205
Buchmayer, Richard 402, 412
Buchstaben-Grifftabulatur 354
Buck, Percy C. 2, 6, 395
Buda-Pesth Local Branch .. 405, 413
Buffin, Baron 389, 411
Buini, Giuseppe Maria 56, 106
Bull, John 21
Bundfrei 325
Bunting 58
Bunworth Clarsech 59, 324
Burckhardt, Louis La Roche 7
Burnand, Sir Francis 2
Burnham, Lord 2
Burns 26
Business Meeting commencing Congress 13
Buzurg (Persian scale) 58
Bye-laws of the Society 410
Byrd, William 16, 20, 21, 28, 44
Byron (Holbrooke) 27

Caillaba, Captain 412
Caillard, Sir Vincent 2, 5
Callcott, J. W. 13
Calmus, Georgy 397
Calvocoressi, Michel .. 7, 8, 55, 206, 224
Cambrensis, Giraldus 84, 324
Campbell, Sir Francis J., LL.D .. 2, 5
Campion, Thomas 52, 87
Camp-meetings, American 378
Caño 333
Cantica Sacra 43
Cantiones Sacræ 43, 44
Carlsruhe Local Branch 388, 405, 412
Carnegie, Andrew 2, 5
Carrillo, Julian 7, 8, 56, 313
Carse, A. von Ahn 27
Casals, Pablo 401
Castledermot 320
Catalogues (Seiffert) 70
Catch 83
Cathedral music 15, 24
Catholic church music 65, 66, 303
Câtuta (Roumanian dance) 71
Caucasus 63, 187
Ceremony opening Congress 14
Cesbron, A. P. 8
Chairmen (Committees, &c.) .. 1, 8, 10, 13
Chamber concerts 20, 42
Champneys, Sir Francis .. 2, 5, 6
Chantavoine, Jean 8
Chapel Royal children 45
Chaplin, Nellie 2, 6

INDEX.

PAGE
Cherubini 56
Chest of Viols 35
Children of Chapel Royal 45
Choir-boy training 69, 307
Chopin and Polish opera .. 67, 146
Choral concert 37
Choristers 69, 307
Choruses, Composition of 382
Chrotta 59, 318
Chrysander, R. 8
Chrystabel (Attenborough) 6
Church architecture 55, 286
Church music, 17th century .. 74, 286
Church music, Early English .. 28, 43
Chybinski, A. 202
Chydenius, Anders 53, 91
Ciampi 71, 152
Cincinnati Festival 379
City Companies and Guilds 36
Civico Istituto Musicale Brera 57
Clarke, Sir Ernest .. 1, 2, 4, 8, 10, 159
Clarke, T. Coningsby 30
Clarsech 59, 317
Claudius, C. 413
Clavichord 35
Clayton, Lennox 30
Cleeves, Frederick 2, 6
Clefs 366
Clonmacnoise 320
Clonmell, Countess of 2, 4
Clonmell, Earl of 2, 5
Closson, Ernest 390, 411
Coates, John 2, 6
Cobb, Oliver Fleet 2, 6
Cobbett, W. Willson 1, 2, 5, 8, 34, 52, 313, 395
Codex de las Cantigas 69
Cold Mountains 64
Coldstream Guards 28
Cole, Rossetter G. 413
Coleman, Mrs. 102
Coleridge-Taylor, S. 33, 40
Collard, John C. 2, 5
Committee, General Congress 2
Committees, International Scientific . . 386, 403, 404
Community of the Resurrection .. 59
Company of Musicians, City 51
Compendium of Practical Musick .. 33
Composition-teaching 57
Conditions of Congress 11
Congresses, Administration of 408, 409, 411
Conservatoires 56, 149
Constitution of the Society 406
Contarini 334
Contemporary questions (lecture section) 355
Conventions in America 378
Cook, Edgar T. 2, 6
Cooke, Capt. (Chapel Royal) .. 23, 45, 130
Cooke, T. S. 13
Cooper, Alderman E. Ernest .. 1, 2, 5
Cooper, John (Coperario) 87
Copenhagen Local Branch .. 390, 411
Copenhagen University 61, 129
Corder, Frederick 25, 395
Corder, Paul 42

PAGE
Cornets (Zincken) 34
Cornish, F. Warre 2
Coronation music 34
Corpus Scriptorum 11, 386, 403
Corresponding Members 393
Cotton, John 84
Coulisses (pistons) 314
Court-ballets 63
Coussemaker 335
Coward, Henry 37
Cowen, Sir Frederic 1, 2, 6, 40
Crâul (dance) 71
Crawford, Sir Homewood .. 1, 2, 5, 10
Crews, C. T. D. 2, 5, 52
Cristofori, Bartolommeo .. 63, 325, 326
Critchett, Sir G. Anderson 2
Crosses, Monumental 320
Crwth 59, 86, 318, 320
Csardas 216
Culwick, James 392, 395
Cummings, W. H. 1, 2, 4, 5, 10, 18, 56, 100, 391, 395, 392, 394, 412
Cupid and Death 101
Curling, Rev. E. 56
Curwen, J. S. 391, 395
Cutell, Richard 86
Cuttings, Thomas 61, 132

Dack, Charles 2, 6
Daily Telegraph, newspaper 5, 41
Dale, Benjamin 42
Dale, C. J. 2, 6
Damper, p.f. 325
Dance-tunes 53
Dandeleu 334
Dänemark, Landessektion .. 390, 411
Daninger, Josef 413
Dannreuther, Edward 259
Dattilapero 331
Davey, Henry 8, 355, 395
David, Félicien 209
Davies, Ben 2, 6
Davies, H. Walford 3, 6, 27
Davies, Mary 184
Deering, Richard 34, 43
Delegates to Congress 7
Denkmäler deutscher Tonkunst .. 369
Denmark and England (Hammerich) .. 129
Denmark, National Section .. 390, 411
Dent, Edward J. 1, 3, 4, 6, 8, 56, 90, 106, 391, 395, 397, 403, 412
Deputy-chairmen (lecture sections) 8, 10, 13
d'Erlanger, Baron Frederic 2, 5
Dessoff, Albert 412
Dessoir, Max 397
D'Este 334
Dewar, Sir James 2, 5
Dido and Æneas (Purcell) 23
Dimsdale, Joseph 31
Directory report 404
Division violist 23, 87
Divisions on a ground 23
Docker, F. A. W. 3, 6
Doctor musicae in Italy 357

INDEX.

PAGE

Doïna 71
Dolmetsch, Hélène 20
Domaniewski, B. 413
Donaldson, Sir George 2, 5
Donations to Congress 6
Douglas, Gawin 26
Doukhobors 64, 193
Douzaines (octaves) 66
Dover, Theinred of 86
Dowland, John 61, 87, 130
Drake, J. R. 31
Dramma satirico 108
Draper, C. 42
Dresden Local Branch 412
Drummond, George 3, 5
Dublin Local Branch 412
Ducis, Benedictus 153
Duiske Abbey 320
Dulzaina 333
Duncan, Isadora 25
Duncastre, W. de 75, 83
Dunhill, Thomas F. 3, 6, 395
Dunkley, Charlwood 3, 6
Dunstable, John of 61, 84
Dupplin 320
Dupuis, Sylvain 8
Durant, Félicien 56, 314
Durrow 320
Dwelshauvers 389
Dysart, Earl of 2, 6

Early English church music .. 28, 43
Eayres, W. H. 33
Ecorcheville, Jules 7, 8, 49, 57, 76, 159, 386, 403, 404, 412
Ecorcheville, Madame 8
Edgar, Clifford B. 1, 3, 5, 391, 395, 412
Edinburgh Local Branch 412
Editio Vaticana 66, 303
Editions, Popular 366
Editors, Society's 414
Egidius Anglicus 85
Eisenhof, Eisner von 8
Eitner's Quellen-Lexicon .. 72, 377, 386, 404
Elgar, Sir Edward .. 1, 2, 40, 49, 209
Elizabethan period 20
Elsinore 61, 129
Elsner, Joseph 67, 147, 148
Engelska 53
England in the evolution of music 75, 83
Englisch Dantz 94
English church music, Early .. 28, 43
English Committee of the Society 1, 56, 67, 73, 77, 412
English editor 393, 414
English folk-song 179
English in the Society's publications .. 393
English lute-music 67
English suite-composers 54
English virginal music 369
Enniscorthy 58, 359
Enschedé, J. W. 396
Equal temperament 68
Erard, Sébastien 326

PAGE

Ergo, Emile 8, 57, 227
Erigena Scotus 84
Ermisch 402, 412
Esterhazy 215
Este's "Whole Booke of Psalmes" .. 21
Ethnology (lecture section) 159
Eton 18
Euchell Gösta 413
Euge bone (Tye) 43
Evolution of music, England and 75, 83
Executive Committee of Congress .. 1
Exhibition of old music-printing .. 13
Eyre, Alfred J. 3, 6

Fair Phyllis 22
Fairy-tales 57, 167
Falckenberg, Rich. 7, 8
Fantasies 23, 34
Farmer, John 22
Farnaby, Giles 21
Favart 72, 152
Favola boschereccia 108
Fedeli, Vito 7, 8, 57, 313, 355
Fees, Congress 12
Felber, Erwin .. 8, 57, 58, 167, 178, 401
Fell, William 13
Ferling, Erik 53, 91
Festival-circuits, American 379
Festivals of the Three Choirs 24
Fiedler, V. 8
Fildes, Sir Luke 2
Finger-stretcher 67
Finland 53, 90, 159
Finlay, Col. Alexander 3, 5
Fire, fire, my heart (Morley) 39
Fitelborg, Gregorio 8
Fitzwilliam Museum 56, 108
Fitzwilliam Virginal-Book .. 21, 45
Fleischmann, Hugh Robert 8
Fleury, Louis 8
Flood, Valentin 87
Flood, W. H. Grattan 58, 359
Florence, Evangeline 30
Foa, Ferruccio 8
Folk-song 59, 62, 179, 187
Fonotomo 332
Foreign Governments, etc. 7
Foreign visitors 8
Foster, Muriel 40
Foster, Myles B. 2, 3, 6
Fox, Arthur M. 392
France, N. and S., National Sections 401, 405, 412
Frankfort Local Branch 412
Franzén, F. M. 92
Fraser, Marjory Kennedy .. 392, 412
Fraternity of Minstrels 51
Fraternity of St. Anthony 36
French overtures 68
French sectional publication 394
Frere, Rev. W. H. .. 56, 90, 114, 395
Friedländer, Max .. 8, 59, 77, 159, 397, 412
Frismuth collection 342
Fröbe, Iwan 8

INDEX.

PAGE

Fuhrmann, Ignacz 7, 8
Fulcher, Nellie 31
Full meetings for Congress papers 13, 76
Fuller, W. P. 3, 5, 52

Gaelic music 62, 183
Gafurius, Franchinus 85
Gallet, M. 8
Galloway, W. J. 3, 5
Galpin, Rev. F. W. 3, 5, 8, 59, 313, 317, 335, 386, 395
Galuppi 74, 106
Gandillot, Maurice 59, 228
Garderobe 300
Gardiner, Balfour 32
Gardner, Charles.. .. .. .. 3, 6
Garfunkl, H. Siegfried 8
Garlandia, John of 75, 83
Gasperini, Guido 403, 413
Gastoué, Amédée.. 403
Geisler, Chr. 390
Geissler, Heinrich 400
Gekrönte Ton 54, 99
General catalogue of old music.. .. 369
General meeting of Society members 12, 50
Genouillères (knee-levers) 325
German, Edward.. .. .. 3, 5, 32, 41
German Athenæum Club 12
Germany, National Sections 388, 397, 402, 412
Gerold, Theodor 412
Gervais, Etienne 412
Gervasius de Angliâ 85
Gesamtausgabe Beethoven 372
Geschäftsordnung 407
Ghent Conservatoire 69
Gibbons, Christopher 101
Gibbons, Edward.. .. .. 56, 100
Gibbons, Orlando .. 20, 21, 28, 38
Gibbs, Cynlais 25
Gibson, Alfred 3, 6
Gibson, Mrs. Frank W. 3, 6
Gilbert, Sir William 2, 5
Giraldus Cambrensis 324
Gleomen 83, 84
Godfrey, Dan 3, 25, 40
Goetz, L. G. 3, 5
Golden Legend 38
Goldoni 71
Goldschmidt, Hugo 398
Goldschmidt, Otto 391
Governing Body of Society 12, 14, 408, 413, 414
Government luncheon at Congress .. 50
Governments, Foreign 7
Gow, George C. 413
Gradualia 44
Graf, Max 401
Grant, Dundas 3, 6
Gravicembalo col Piano e forte.. .. 63
Gray, Alan 3, 6
Graz Local Branch 399
Great Britain and Ireland, National Section 391
Great God of Love (Pearsall) 39

PAGE

Greene, Maurice 24
Greene, Plunket 27
Gregor, Josef 401
Gregorian plainsong 66
Gresham Lectures 21, 43
Grifftabulaturen 354
Griveau, Maurice.. .. .. 8, 60, 238
Grocers' Company, City.. .. 14, 31, 36
Grocheo, Johannes de 87
Ground-Bass 24
Grove's Dictionary 17, 359
Gruder, Leon 8
Guarantors of the Congress 5
Guérillot, F. 8
Guildhall School of Music .. 51, 56 100
Guilds of the Middle Ages 51
Guitar-tablatures.. .. .. 75, 354
Gustavus III. 53
Güttler, Hermann 8, 60, 363
Guttmann, Alfred 397

Haböck, Franz 401, 413
Hadow, W. H. 1, 3, 5, 8, 61, 286, 303, 391, 395, 412
Hägg, Gustav 413
Hagius, Conrad 54, 94
Hamm, Ad. 413
Hammer, p.f. 325
Hammerich, Angul 7, 8, 61, 129, 313, 386, 390, 391, 403, 411
Hanboys 75, 83
Hancock, F. W. 3, 6
Handlo, R. de 75, 83
Harding, Jacob 87
Harlequin and Columbine 60
Harmonium, blackboard 385
Harmonium, 19-note system 69
Harmonium tessaradécatonique .. 333
Harp 320
Harpsichord 20, 325
Harriss, Charles A. E. 3, 5
Hart, Robert P. 3, 6
Hartvigson, Fritz 8
Hase, Oscar von 1, 3, 386, 405, 414
Hatton, Sir Christopher.. 20
Haydn centenary.. .. .. 14, 215
Hebrides 62, 183
Hegedös 214
Heidelberg Local Branch ..388, 405, 412
Heldenleben 209
Helmsley, Viscountess 2, 4
Helsingfors 63, 185, 405, 413
Henderson, Sir Alexander 2, 5
Hennerberg, C. F. 8, 61, 134, 355, 413
Henrichson, Roger 8
Henrietta, Queen.. 34
Herring, W. C. 3, 6
Hertoghs 153
Hertzka, E. 8
Herzfeld, Victor von 413
Hettstedt 205
Heurlin, Paula af 413
Heuss, Alfred 414
Hiawatha (Coleridge-Taylor) 40

PAGE

Hickin, Welton 3, 6
Higgins, H. V. 1, 3
Highland music, Scottish 182
Hill, Arthur F. 52, 395
Hill, Lady Arthur 2, 4
Hill, Lord Arthur 2
Hill, M. J. M. 18
Hindoo scales 58
Hindsberg, H. 391
Hinton, Arthur 3, 6, 42
Hipkins, A. J. 325, 391, 395
Hirschfeld, Robert 400
Historical chamber concert 20
Historical periods 52
History (lecture section).. 90
Hita, Arcipreste de 69
Hoblyn, C. D. 3, 5
Hohenemser, Richard 397
Hohmann-Heim 339
Holban 8
Holborne, Antony 87
Holbrooke, Joseph 27
Holland, National Section .. 396, 413
Holland, Theodore 8, 313
Holten, von 8
Hood, Alexander Nelson 2, 5
Hornbostel, Erich M. von .. 397, 412
Horsley, W. 13
Horwitz, Karl 401
Hosanna to the Son (Gibbons) 38
Hothby, John 85, 86
House of Commons 50
Howard-Jones, E. 31, 395
Howe, Earl 2, 5
Hubay, Jenö 413
Huddersfield Choral Society .. 37, 382
Hughes, Edwin 413
Humfrey, Pelham 23, 45
Hungarian Dances 210
Hungary 399, 413
Hunter, A. C. 3, 6
Hunter, Evelyn 20
Huntley, G. F. 45
Hunyady Laszlo 211
Hurdy-gurdy 159
Hynais, Cyrill 400

Ibeson, J. E. 37
Iconography 70, 334, 386
Iles, J. Henry 3, 6
In Exitu Israel (Wesley) 38
In Nomine.. 35
Incorporated Society of Musicians .. 5
Index, Society's general 393
Instruments, brass 314
Instruments (lecture section) 313
International Committees, Scientific .. 386
Internationalism in music (Ecorcheville) 57
Interpreters at Congress 12
Invitations to Congress 12
Iona 320
Irāk (Persian scale) 58
Irish bibliography 58, 359
Irish folk-song 183

PAGE

Irish harp 59, 317
Irish music, Ancient 58
Irving, H. B. 3
Italian inventions, p.f. 62, 324
Italian lute-tablature 75
Italy, National Section 413
Iveagh, Viscount 2, 5
Ivimey, John W. 3, 6
Ivimey, Joseph 3, 6

Jack, p f. 325
Jackson, Frederick Huth 3, 5
Jackson, Piper 58
Jacobs, Ernest 3, 5
Jena and Beethoven Symphony 73, 158
Jena Local Branch 412
Jenkins, John 87
Jerpoint Abbey 323
Joachim, Eugénie 3, 6
Johnson, Edward.. 87
Johnson, Robert 32
Johnston, J. D. 3, 5
Jones, Miss Oswyn 3, 6
Jonsson, Finnur 391
Journal, Monthly 408
Judith (Arne) 24

Kadrilj 53
Kamienski, Mathis 67, 146, 147
Kantele 159
Kappelmacher, Oskar 401
Karlsruhe, Ortsgruppe .. 388, 405, 412
Karlyle, C. E. 62, 363
Kartellvereine 406, 410, 412, 413
Kastner, Alfred 395
Kearton, Wilfred 13
Keel, Frederick 62, 179
Kells 320
Keltic crosses 59
Kemp, William 61, 129
Kennedy, Sir Alexander 2, 5
Kern, Aurel 413
Keussler, Gerhard von 413
Keyboard instruments 324
Key-relationship in mediæval music 59, 114
Kidson, Frank 359, 395
Kilburn, N. 3, 6
King, A. W. 3, 6
King Arthur (Purcell) 23
King, His Majesty The 1, 4
King's beam 36
King's hunt (Bull) 21
King's musick 103
Kinkeldey, Otto 8
Kipps, W. J. 3, 6
Kirchenbau 286
Kirchenmusik, 17. und 18. Jahrhundert 312
Kismarton.. 215
Kiver, Ernest 3, 6
Klafsky, A. M. 400
Klein, Hermann 3, 6
Kleinrussische Volkslieder 184
Klemetti, Heikki 413

INDEX.

PAGE

Knee-levers p.f. 325
Koch, Carl.. 8
Koczirz, Adolf 400, 413
Kolessa, Philaret.. .. .. 62, 184
Koller, Oswald 400
Kölnische Zeitung 62
Komorzynski, Egon von 400
Kopenhagen, Ortsgruppe 411
Kopfermann, Albert 386, 412
Koschny, Ernst 398
Kothen, Axel von 413
Kötzschke, Johannes 412
Krakoviaks 67
Kraus, Baron Alexander .. 62, 324
Krenn, Hans 401
Kretzschmar, Hermann 7, 8, 16, 48, 397, 403, 412
Krohn, Ilmari 63, 250, 403, 413
Kromolicki, Joseph 398
Kroyer, Theodor 412
Kühne, Richard 8
Kuopia 53, 93
Kurpinski, Charles 67, 147, 148
Kuskoo-Tchouchlinka 63, 187

Labours of Hercules 58
Lachrymæ 61
Ladies as Congress guests 12
Ladies' Reception.. 25
Ladies' Sub-Committee 4
Lafontaine, Rev. H. Cart de 1, 3, 5, 103, 395
Laloy, L. 412
Lambe, Walter 85
Lamentations 44
Lancaster, Sir William 2, 5
Lancelot, J. 333
Land, J. P. N. 396
Landessektionen 406, 411
Landormy, P. 412
Landowska, Wanda 398, 400
Lange, Dan. de 396
Langhans, W. 203
Language of music 59, 228
Laryngal mechanism 71, 370
Laub, Th... 391
Launis, Armas 8, 63, 185, 413
Laurencie, L. de la .. 9, 63, 139, 386, 412
Laurencinus 67
Lautentabulatur 354
Lawes, William 87
Lawson, Harry 2, 5
Layton, G. M. R... 31
Layton, Margaret.. 184
Leading motives 208
Lecture Sections 13, 90
Lecture Sub-Committee 4
Leden, Chr. 398
Lederer, Rudolf 413
Lefeuve 9
Legends 57
Leichtentritt, Hugo 9, 97, 147, 335, 365, 386, 397, 412
Leipzig Congress 14
Leipzig Local Branch 412

PAGE

Leitmotiven 208
Leitzmann, Albert 412
Lenning, K. P. 90
Leslie, W. H. P. 3
Lett, Hilda 30
Lett, Phyllis 30
Leverentz, Alexander 133
Levy, Matilda 3, 5
Levysohn, S. 390, 411
Lewis, Harry R. 3, 6
Lewis, Leo 413
L'Hôpital, Chr. 412
Libro de Buen Amor 69
Liebich, Franz 8, 206
Liedler, Véra 19
Liliencron, Rochus von 403, 412
Limbert, Fr. 412
Lineff, Eugénie 9, 19, 63, 187
Linnæan Society 59, 317
Linnemann, Richard 412
Liszt 28, 210
Little Russia 62, 194
Littleton, Alfred H. 1, 3, 13, 46, 52, 391, 412
Littleton, Augustus 1, 3, 4
Lloyd, C. Harford 3, 6
Loan Exhibition of instruments .. 51
Lobstein, Ernst 412
Local Branches of Society 405, 408, 413
Locke, Matthew 34, 56, 87, 100
Logroscino 106
Londesborough, Earl of 2, 5
London Local Branch (Musical Association) 412
London Symphony Orchestra 5, 40
London University 10, 13, 14
Long Journey (Davies) 27
Lord Mayor of London 14, 29
Loughnan, Alice 9
Ludlow, Lord 2, 5
Ludwig, Friedrich 9, 403, 412
Lully 69, 149
Luncheon, Government 50
Lund University 66, 331
Lunn. Kirkby 31, 33
Luntz, Erwin 400, 413
Lunz, Henriette 9
Lute-music .. 35, 67, 71, 86, 331, 370
Lutkin, P. C. 413
Lyceum Ladies' Club 25
Lyon, Gaston 9

Macbeth music 56
McEwen, John B. 42
Machault, Guillaume 86
Mackenzie, Lady 4
Mackenzie, Sir Alexander 1, 2, 5, 14, 17, 26, 28, 47, 50, 391, 405, 412, 414
Maclean, Charles 1, 3, 4, 5, 46, 49, 391, 394, 395, 405, 412, 414
McNaught, W. G. 1, 3, 5, 37, 46, 64, 364, 391, 394, 395, 412
Macpherson, Stewart 3, 6
Mad Bess (Purcell) 40
Madrigals 20, 382

INDEX.

PAGE

Magazine, Quarterly 408
Magyars 210
Maitland, J. A. Fuller 1, 3, 4, 5, 20, 64, 259, 395, 412
Major, Julius 401
Malherbe, Ch. 403
Malling, Otto 390
Malmö-Lund Local Branch 413
Malsch, Karl 412
Mandyczewski, Eusebius 413
Manners, Charles.. .. .. 3, 5, 6
Mannheim Local Branch 388, 405, 412
Mannheim symphonies 73
Mansion House 9, 29
Mantuani, Josef 386, 403
Märchen 57, 167
Marsan, Jules 139
Marschner, Franz 400
Marshall, Sir J. Herbert 2, 5
Marsop, Paul 9
Martens, Charles 9
Martin le Franc 85
Martin, Sir George 1, 2, 28
Mascarata 93, 94
Masquerades.. 60
Mathematics of tempered scale .. 74
Mathias, Franz Xaver 8, 9, 65, 286, 303, 403
Matthay, Tobias 3, 6, 42, 65, 326
Maunder, J. H. 3, 6
Mayer-Reinach, Albert 9, 65, 365
May Festivals, American 73
May, George 13
Maynooth 54
Mazurka 66, 201
Mee, Rev. John Henry 61
Meinert, John 130
Meistersinger melodies 54, 99
Melbourne.. 73
Melcer, Heinrich 413
Mélodies Grégoriennes 55
Melzer, Rudolf 398
Menchaca, Angel 9, 65, 267
Metrical cursus 54, 286
Meyer-Norden, Margaret 9
Michel, Felix 9
Michigan 73, 341, 377
Mihalovich, Edm. von 413
Miles, P. Napier 3, 5
Military bands 28, 56
Milligen, S. van 396
Mills, Bertram 13
Mills, T. Wesley 7, 9
Minutes of General Meeting 12
Miscellaneous (lecture section) 355
Mitgliedschaft 407
Mocquereau, Rev. Dom André .. 3, 403
Modal tunes 62, 183
Model church 300
Moes, E. W. 396
Moffat, Alfred 24
Moissl, Franz 399
Mokrie, Gory 194
Molnár, Géza 413
Molokans 64, 188
Monasterboice 320

PAGE

Monifieth 320
Monthly Journal 408
Moody, Fanny 3, 5, 6
Morales, Olallo 413
Mordent 259
Morley, Charles 3, 5
Morley, Howard 3, 5
Morley, Thomas 39, 45, 87
Morris, Margaret 25
Moscow 19, 187
Motu Proprio, Pope's 66, 303
Mountain, Thomas 3, 6
Mozart's Pantomimes 60
Müller, Hermann.. 8, 9, 66, 286, 303, 403
Munday, John 21
Munich Local Branch 412
Munich Royal Academy.. 69
Münzer, Georg 397
Murdoch, William 37
Muris, John de 85
Music-history in Periods 52
Music in Roumanian countries .. 71
Music-printing, Exhibition of old .. 13
Musica Deo Sacra 22
Musical Association 5, 56, 100, 392, 394, 412
Musical bibliography 72
Musical instruments .. 313, 334, 341
Musical instruments in pictures .. 70
Musical instruments in Spain 69
Musical instruments in Universities .. 73
Musical ornaments 64
Musical Times, newspaper .. 64, 260, 364
Musicians' Company, City 51
Musicians in Paris in 1848 68
Musique militaire 56, 313
Mutation of numbers 58
Mutin, A. 9, 412
Myerscough, Samuel .. 1, 3, 6, 392, 412
Myths 57, 58, 167

Nadejda 64, 199
Nares, James 24
National Sections of the Society 408, 411
Nationalism and voice 62
Navratil, Carl 400
Nef, Karl 403, 413
Neruda, E. 9
Néry, Carlos Oliveira 7, 9
Nettl, Paul 413
Neumayer, Hedwig 9
Neunzehntonsystem 279
New Israel 64, 198
Nicholls, E. W. 3, 5
Niecks, Frederick 1, 3, 6, 147, 203, 391, 395, 412
Niederlande, Landessektion .. 396, 413
Nigg harp 320
Nikisch, A. 9
Nimes 405
Nineteen-note system 69, 279
Ninette à la cour 72, 152
Noble, W. A. Saxton 3, 6
Nodermann, Preben 413
Norcome, Dániel 61, 130

INDEX.

PAGE

Nordberg, Isak 53, 91
Norddeutschland, Landessektion 397, 412
Nordquist, Conrad 413
Norfolk, Duchess of 2
Norfolk, Duke of 2
Norfolk Rhapsody (Vaughan Williams) 25
Norlind, Tobias 7, 8, 9, 66, 67, 159, 201, 331, 386, 403, 413
Norman & Beard 5
North Germany, National Section 397, 412
Northcote, Lady 2, 4, 5
Notation 69, 267
Novello & Co. 5, 10, 13
Nowowiejski, Rudolf 9
Numbers, Mutation of 58

Oberndörffer, David 54, 94
Obrecht, Jac. 396
O'Carolan 58
Odington, Walter 75, 83
Oesterreich-Ungarn, Landessektion 399, 413
Office, Congress 12
Officers of the Society, General .. 414
Official language of Congress 12
O'Leary, Arthur 3, 6, 395
O Mistrys Mine 21
Omnitonic instruments 56, 314
O'Neill, Norman 32, 42, 395
Opening ceremony of Congress .. 14
Opera performance, Covent Garden 12, 50
Opicius 154
Opienski, Heinrich von 9, 67, 146, 202, 413
Opitter 154
Orchestral Concert, First 25
Orchestral music in Finland 90
Organization (lecture section) 355
Orgill, J. Berwick 3, 5
Orlandini, Icilio 67, 331
Ornamentation 64, 259
Orpherian 87
Orpheus Myth 168
Ortsgruppen 405, 406, 413
Ossian (Corder) 25
Ostpreussische Zeitung 60, 363
Oswald, Johann 413
Otto, Valerius 54, 99
Ouseley, Sir F. 394, 395
Overtures, French 68
Oxford History of Music 17

Padowa, Cristofori da 62
Palmer, S. Ernest 3, 5
Pantomime-music 60, 363
Panum, Hortense .. 319, 335, 391
Papers, reading of 12
Paris (N. France) National Section 401, 412
Parisius, Ludolf 70, 205
Parker, Louis N. 3, 6
Parker, Sir Gilbert 2, 6
Parry, Lady Maud 4
Parry, Sir Hubert 1, 2, 5, 10, 17, 49, 67, 77, 391, 395, 412
Parsons, Robert 45

PAGE

Parthenia 20, 359
Pasticcio 71, 152
Pastorals 63, 108, 139
Patinot 9
Patron of Congress 1
Pattinson, John 3, 6
Payne, Arthur W. 31
Pazdirek, Franz 9
Pearsall 39
Pearson, Frank L. 3, 5
Pearson, Mrs. Frank L. 4
Peasant songs 187
Pedalling, p.f. 65, 325, 326
Pedrell, Felipe 413
Pembroke, Earl of 2, 5
Penillion-singing 62
Pentatonic scale 183
Penville, Edith 31
Pepys' Diary 103
Pereyra, Marie Louise 9
Periodisierung der Musikgeschichte .. 76
Perso-Arabian scale 58
Petits riens, Les 363
Petrus Philippus 45
Pfort, Peter 54, 99
Phantasies, Old English 52
Phantasy of Life and Love (Cowen) .. 40
Philharmonie, Berlin 382
Philips, Peter 45, 87
Pianoforte, origin of name 326
Pianoforte teaching .. 65, 74, 326, 346
Pianofortes, Broadwoods' 51
Piazzano, Geremia 68, 332
Pielke, Walter 9, 398
Pijzel, E. D. 396
Pilcz, Alexander 400
Pilkington, Francis 22
Pinero, Sir Arthur 2, 6
Pistons 56
Pitt, Percy 1, 3, 6, 8, 355
Pius X. 303
Platti, Giovanni 74
Plectra 325
Pleyel 326
Plymouth, Earl of 2, 5, 10
Pogosky 9
Pole, W. 394, 395
Polish Dances 66, 201
Polish Operas 67, 146
Polonaise 66, 146, 161, 201
Polska 53, 66, 161, 201
Polyglot, Society's publications .. 393
Polyphonic period 57
Ponsicchi, Cesare 325
Poppen, Hermann 412
Popular beliefs 58
Popular editions 69
Popular melodies 63
Porthan, Henrik Gabriel .. 53, 91
Powell, Frank 3, 6
Power, Lionel 85, 86
Poynter, Sir Edward 2
Practice, pianoforte 326
Praesidium of the Society 14, 406, 413, 414
Prague Local Branch 399

INDEX.

PAGE

Präsidiums-Vorstand, Report of .. 404
Pralltriller 259
Pratt, Waldo S. 395, 413
Prendergast, Alice 3, 5
Prendergast, Arthur 395
President of Congress 1, 14, 46
Price, John 61, 87, 133
Pringle, J. G. 3, 6
Prior, Mrs. Stansfield 3, 6
Prochazka, Rudolf 413
Prod'homme, J.-G. 68, 149, 412
Programme of the week, Congress .. 10
Prohasak, Karl 413
Proske library, Ratisbon 74
Prosperi, Pietro 62, 325
Prossnitz, Adolf 400
Prout, Ebenezer 391, 395
Prüfer, Arthur 402, 412
Prunières, Henri 68, 149
Psaltery 320
Psyche (Locke) 56, 105
Psycho-physiology 55, 224
Public meeting for Congress 10
Purcell, Henry 15, 16, 23, 28, 32, 34, 38. 40
Puschmann 54, 99

Quarterly Magazine 408
Quilter, Roger 42
Quittard, Henri 9, 412

Rabel 333
Radecke, Ed. 402, 413
Radnor, Helen Countess of 2
Rag-time 59
Rakoczy March 54
Ranalow, Frederick 30
Randegger, Alberto 3, 5
Ratisbon 74
Raugel, Felix 9
Ravn, V. C. 129, 390
Raymond-Duval, P. H. 9
Read, F. J. 3, 6
Reception, Daily Telegraph 41
Reception, Grocers' Company 31
Reception, Ladies' 25
Reception, Lord Mayor's 29
Reception, Novello & Co.'s 13
Reception Sub-Committee 4
Redaktions Kommission .. 393, 414
Redesdale, Lord 2, 10
Reed, W. H. 33
Registers, Vocal 309
Rehearsals, Director of 25, 40
Reichert, Arno 412
Renaissance 52
Renwick, Llewellyn L. 413
Report, General Congress 12
Reports from Lecture-sections .. 12
Reports from National Sections of Society 388
Resolutions passed at Congress 12, 386
Restoration period 23
Reysschoot, Dorsan van .. 9, 69, 366

PAGE

Rhapsodies Hongroises 54, 210
Richter, Otto 412
Riemann, Hugo 402, 412
Rietsch, Heinrich 8, 9, 206, 399, 400, 403, 413
Rikoff, Max 9
Rivista Musicale Italiana .. 74, 240
Roberts, J. Varley 3, 6
Roche, Mlle. 9
Roche-Burckhardt, La 9
Rococo 52
Roda, Cecilio de .. 7, 8, 9, 69, 90, 332, 403
Rogan, J. Mackenzie 3, 6, 28, 218
Rogers, Benjamin 87
Ronald, Landon 3, 6, 30
Röntgen, Julius 396
Rootham, Cyril B. 69, 307, 395
Rosamond (Arne) 24, 33
Rosental, Felix 400
Rosenzweig, J. 413
Rosseter 87
Roth, Ansgar 413
Rothery, W. G. 3, 6
Rothschild, Alfred de 3, 6
Rotta 318
Roumania 71, 205
Rowe, Walter 87
Royal Academy of Music .. 65, 326
Royal College of Music 67, 77
Royal College of Organists 5
Royle, T. Popplewell 3, 6
Rubato 65, 326, 329
Rube, Charles E. 3, 5, 10, 46
Rudall, C. A. 3, 6
Rüdiger, O. 97
Rule, Britannia 33
Rules of the Society 406
Rumford, R. Kennerley 3, 6
Runddans 161
Runenmelodien 185
Rung, F. R. 390
Runge, Paul 9
Russell, Sir Henry 238
Russian calculating apparatus 75
Russian Geographical Society .. 201
Russian National Section .. 405, 413
Russian sectarians 63, 187
Rutini 74

Sachs, Curt 9, 398
Sachs, M. E. 9, 69, 279
Sachsen-Thüringen, Landessektion 402, 412
Sackbut (trombone) 34
Sacramentaries 55
St. Gall 84
St. Geneviève 60, 238
St. John's, Cambridge 69
St. Mogue 322
St. Paul's Cathedral 28, 52
Salisbury, John of 84
Salzwedel 70
Sammarco 50
Sampaio, José Pereira de .. 70, 333
Sandberg, Oscar 413
Sandberger, Adolf ..7, 8, 9, 90, 412, 414

INDEX.

PAGE
Sannemann, Friedrich .. 8, 9, 70, 205, 286
Satzungen der I.M.G. 406
Sax instruments 56
Saxony, National Section .. 402, 412
Sayn-Wittgenstein 213
Scale-building 58
Scandinavia 59, 90
Schafhäutl, Von 61, 134
Schering, Arnold.. .. .. 402, 412
Scheurleer, D. F. 7, 8, 9, 70, 313, 334, 386, 403, 413
Schlesinger, Kathleen 3, 6
Schmid, Willy 403
Schmidt, Leopold 398
Schmitt, Hans 348
Schnabl, D. Karl.. 9
Schneider, Max 398, 404, 412
Schnerich, Alfred 400
Schreck, Gustav 7, 9
Schultafel-Apparat 385
Schulz, G. 386
Schumann, Georg 397
Schünemann, Georg 9
Schwalge 9
Schwartz, Rudolf 386
Schweitz, Landessektion .. 402, 413
Schwers 9
Scott, Cyril 42
Scott, Darby 61, 133
Scott, Sir John Murray 2, 5
Scott, W. Montagu 3, 6
Scottish folk-song 182
Scottish snap 62
Secretaries, Honorary 1
Sections for reading papers 8
Sections, Reports from National .. 388
Secular idiom and English church music 61, 303
Seiffert, Max 8, 9, 70, 355, 369, 396, 397, 412, 413, 414
Septala, Manfred 334
Serial tickets, Congress 12
Seydler, Anton 400
Shaftesbury, Earl of 2, 5, 49
Sharp, Cecil 179
Sharp, H. Granville 3, 6
Shedlock, J. S. 391, 395
Shepherd, The (Bell) 40
Sheppard, Canon 3, 6
Shinn, Fred. G. 3, 6, 8, 159, 395
Short, Elsie 31, 34
Short, Mary 31, 34
Sibmacher-Zynen, W. N. T. 9
Siege of Rhodes 102
Signale der musikalischen Welt .. 62
Sihleanu, Stefan 7, 9, 71, 205
Siklós, Albert 413
Sikemaier, J. A... 396
Silva, W. A. de 9
Simon, Alicja 9, 71, 370
Simon, James 397, 398
Simpson, Christopher 23, 33, 87
Simpson, Thomas .. 54, 61, 87, 93, 133
Sinclair, Archdeacon 3, 5
Sion songs 64, 198

PAGE
Skottska 53
Smyth, Ethel 40
Snoeck collection.. 334
Società della Musica da Camera 72, 337, 372
Soft-pedal 326
Soltys, H. Mieczulaw 7
Somers-Smith, R. V. 31
Somerville, Colonel 3, 6
Somigli, Carlo 8, 9, 71, 355, 370
Sonata per Cembalo 74, 158
Sondheim, Moriz.. 412
Sonneck, Oscar G. 7, 8, 9, 71, 152, 355, 377, 386, 403, 404
Sourdine-pedal 325
South-west Germany National Section 412
Southgate, T. Lea 1, 3, 6, 8, 34, 35, 36, 313, 395
Spain, National Section 413
Spanish Academy of Fine Arts.. 69, 332
Spanish fret-tablature 75
Specht, Richard 401
Speculum musicæ 85
Speer, Charlton 3, 5
Speer, W. H. 3, 6
Sperontes 398
Speyer, Edward 2, 5
Speyer, Sir Edgar 3, 5
Spiess, Stephan 9
Spinet 35 325
Spirit-wrestlers 187, 193
Spiro, Friedrich 9, 72, 372
Spiro-Rombro, Assia 9, 72, 337
Spofforth, R. 13
Spottiswoode, W. Hugh.. .. .. 3, 6
Springdans 66, 204
Springer, Hermann 8, 9, 72, 355, 377, 386, 404, 412
Squire, William Barclay 1, 3, 4, 5, 8, 73, 152, 203, 355, 386, 391, 403, 404, 412
Srutis 58
Stabat Mater (Stanford) 25
Stainer, Cecie 3, 6
Stainer, Sir John.. .. .. 394, 395
Stamitz 158
Stanford, Sir Charles 1, 2, 6, 25, 40, 49, 412
Stanley, Albert A. 7, 8, 9; 73, 286, 341, 377, 386, 413
Stanley, John 61, 87, 133
Statkowski, Roman 413
Stearns 342
Stefani, Joseph 146, 147
Stein, Fritz .. 9, 73, 158, 402, 412
Stein, Richard 9
Steiner, Joachim.. 401
Steinert 342
Stenography, Musical 65, 267
Stevens, R. S. 39
Stimmrecht 407
Stockholm Local Branch .. 405, 413
Stöhr, Rich. 9
Stoppelaar, A. de.. 396
Strathcona, Lord 2, 5
Street, Oscar W... .. .. .. 3, 6
Stretton, E. C. 13, 220
Stritzko, Josef 400

INDEX.

PAGE

Strong, Sir Thomas Vezey .. 10, 46
Stubbs, George 13
Stumpf, Carl 397, 412, 414
Stuttgarter Neue Musikzeitung .. 62
Style-periods 52
Subjectivity and objectivity .. 65, 303
Such, Percy 38
Sudwestdeutschland, Landessektion .. 412
Suites 35, 54
Sullivan, Sir Arthur 30, 38
Sullivan, Herbert 1, 3 4, 5
Summer is icumen in 16, 179
Summers, Joseph 9, 73, 384
Sun-God's return (Mackenzie) 17
Supplement, English Monthly 393
Supplement Volumes (Beihefte) .. 408
Surzynski, J. 413
Surzynski, M. 413
Süss 9
Suter, Hermann 9, 402, 413
Sutherland, Duchess of 2
Sweden, National Section 413
Swedish Finland 159
Swedish Folklore Society 53
Swedish Literary Society of Finland 53, 165
Swedish Opera 53
Swedish Royal Musical Academy 53, 61. 90
Sweelinck, J. P. 396
Sweet honey-sucking bees 21
Swinton, Mrs. George 4
Switzerland, National Section .. 402, 413
Symphonic poems 53, 206
Symphonic variations (Parry) 27
Symphony by Beethoven (Jena) .. 73
Symphony, second (Elgar) 40
Szopski 413
Szymanowski, Ch. 9

Tabor-pipe 133
Taffel-Consort 94
Tallis, Thomas 16, 44
Tam-o'-Shanter (Mackenzie) 26
Tangents, pianoforte 325
Taphouse, T. W. 23
Taubert, Hans 389, 411
Taverner 61
Taylor, Ernest 13
Taylor, Sedley 3, 6
Teachers, Pianoforte 326
Teaching children 337
Teatro alla Moda 109
Tengström, Jacob 53, 91
Terms for joining Congress 12
Terry, C. S. 3, 6
Terry, R. R. 3, 6, 43, 45, 395
Tessaradecatonic harmonium 70
Tewkesbury, John of 86
Thalberg, Oscar 403
Thalbitzer, Will. 391
Théâtre-Italien 68, 149
Théâtre-Lyrique 149
Thelwall, Walter Hampden .. 74 281
Theophrastus 58
Theory (lecture section) 206

PAGE

Thistleton, Frank 20
Thompson, Sir Herbert 2, 6
Thompson, W. J. 31
Thrane, C. 390, 391
Thuren, Hjalmar 391
Thürlings, Adolf 403
Tickets, Congress 12
Tiersot, J. B. 386
Times, The (newspaper) 64, 259
Tinel, Edgar 389, 411
Tinctoris, John 84
Tod und Verklärung 209
Tomaschek, Jean 211
Tomelilla 201, 331
Tomkins, Thomas 22
Tonic Sol-fa 64, 364
Torksey, John 86
Torrefranca, Fausto .. 8, 9, 74, 158, 206
Tovey, Donald Francis 38, 395
Translators, Official 12
Treasurer, Congress 1
Tree, Sir H. Beerbohm 2
Trefusis, Lady Mary 2, 6
Treherne, Geo. G. T. 3, 6
Trinddans 161
Trinity College of Music 5
Triol-dances 66
Triomphe de l'Amour 144
Triumphs of Oriana 22, 38
Troup, Josephine 3, 6
Trowell 75, 83
Truscott, Hy. D. 3, 5
Tschérémissinoff, Pierre de 9
Tuathal 359
Tuning-machine 68, 332
Tunstede, Simon 85
Türk 64, 261
Turner, Olive 25
Tutilo 359
Tye, Christopher 43
Tziganes 54, 210

Ugliness in art 67, 77
Ukraine 62, 184
Ullard cross 59, 319
Una corda 326
Ungarn 399, 413
Unger, Max 412
United States of America, National Section 413
Universities, American 341
University of London 10, 13, 14

Valentin, Karl 413
Valentini 74
Venetian cembalists 74
Venetian comic opera 56
Venetian swell 325
Veracini 29
Vereeniging voor Noord Nederlands Muziekgeschiedenis 396
Verigin, Peter 64, 196
Versammlungen 407

INDEX.

PAGE

Vertical harmonium 75
Vice-Presidents of Congress 7, 13
Vienna Congress 14
Vienna Local Branch 413
Vienna University 52, 76
Vihuelas de arco 333
Villon (Wallace) 41
Violin-methods 72, 337
Viol-da-gamba 20, 33
Viols 35, 87
Virginals 35, 67, 70, 369
Visetti, Alberto 3, 5, 7, 8, 206, 395
Visitors to Congress 8, 9
Vivaldi 74
Voce di petto 371
Vogler, Abt 61, 134, 135, 137
Voice-training 62, 363
Volkmar-Arnheim, Betti 8
Volkslieder 205
Volksmelodien 185
Vorschlag (ornament) 64, 261
Vorsitzender (Präsidium) 413
Vorstand (Präsidiums-) 414
Vretblad, Patrik 413

Waas, Karl 9
Wagner, Eug. 9, 412
Wagner, Ludwig 3, 5
Wagner, Peter 403
Waits, Cambridge 20
Wake, William 56, 100
Waldberg, Max von 412
Walden, Lord Howard de 2, 5
Walker, Ernest 42
Walker, Fred 3, 6
Wallace, William 3, 6, 41, 395
Walmisley, A. T. 3, 6
Walmisley, T. F. 13
Walsingham, Thomas 86
Walter, G. A. 9, 398
Walthew, Richard 42
Warriner, John 3, 6
Warsaw Local Branch 413
Waterlow, Sir Ernest 2
Webb, F. Gilbert.. 395
Webbe, S... 13
Weckerlin.. 34
Weelkes, Thomas 22, 39
Weigl, Carl 400
Weinberg, Gustave 139
Weinmann, Karl.. .. .. 9, 74, 312
Wellesz, Egon .. 9, 74, 282, 386, 401, 413
Welsh folk-song 180, 184
Wernher, Sir Julius 2, 5
Wesley, S... 38
Wesley, Samuel Sebastian 39, 52

PAGE

Wessely quartet 42
Westminster Abbey 52
Westminster, Archbishop of 2
Westminster Cathedral (Catholic) .. 43
Westron Wynde 61
Westrope, John 3, 6
Wet Mountains 194
When I am laid in earth (Purcell) .. 40
Whistle-flute 133
Whyte, Robert 44
Wilbye, John 21, 38
Wild, Minnesinger 99
Wilder, Victor 60
Willfort, Egon Stuart 9, 74, 346
Willingdon, Lady 4
Willingdon, Lord.. 2
Williams, C. F. Abdy 3, 6, 395
Williams, Gwendoline 30
Williams, J. Lloyd 181
Williams, Albert 3, 6
Williams, Maria Jane 181
Williams, R. Vaughan 25, 179
Willmott, Ellen 3
Winter, Nicolaus 2
Wirth, Hermann F. 399
Witek, Anton 397
Wodehouse, Mrs. Edmond 3, 6
Woitinek, Julius 75, 385
Wolf, Johannes 8, 9, 75, 83, 90, 354, 396, 399, 403, 412
Wolff, Victor Ernst 9
Wolffheim, Werner 9, 71, 386, 398, 404, 412
Wolfrum, Philipp 388, 412
Wolle, J. Fred. 380
Wood, Charles 33
Wood, Sir Henry J. 2, 5
Wooldridge, H. E. 391
Worcester (Massachusetts) 378
Wortley, Charles Stuart.. .. .. 2, 6
Wotton, Tom S. 391
Wreckers (Smyth) 40
Wulff, Fr. 9
Wustmann, Rudolf 412
Wyatt, Hugh 3, 5

Yden, Astrid 9

Zahlen-Grifftabulaturen 354
Zahlenverschiebung 178
Zahorowski, L. 413
Zehenthoffer 54, 99
Zelle, Friedrich 397, 412
Zion songs 198
Ziräfkänd (Persian scale) 58
Zuschneid, Karl 388, 412

9

Date Due

PRINTED IN U. S. A.

171393 780.6
International musical In8r
society
Report of the fourth congress of
the International musical society

ISSUED TO

171

ML 26 .I66

International musical
society. 1911.

Report of the fourth
congress of the